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THE DIAL



A Semi-Monthly Journal of

Literary Criticism, Discussion, and Information

VOLUME XXXII.

JANUARY 1 TO JUNE 16, 1902

CHICAGO
THE DIAL COMPANY, PUBLISHERS
1902

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A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

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A LINK WITH THE PAST.

The transmission of intellectual traits from generation to generation is a subject that has engaged the attention of many writers. The researches in this field of Mr. Francis Galton, for example, are widely known, and, while they cannot be said to have formulated anything like a psychological law of intellectual heredity, they have contributed many side-lights to the illumination of the subject. There are probably

no better illustrations of this kind of inheritance than are afforded by the annals of New England. There are many cases in which intellectual leadership became a family tradition, and in which inherited distinction carried with it, as the most sacred of obligations, the mandate to keep the torch alight. Since for over two centuries the best thought of New England was devoted to religious ends, the most conspicuous examples of our intellectual aristocracy are to be found in the ranks of the clergy; although, in later generations, education, statesmanship, and even literature proved to be suitable channels for the diversion of energies which, in their ancestral manifestations, had mainly served the purpose of the Puritan theology. It would be deeply interesting to collect the cases in which the minister's calling descended, from father to son, through four, five, six, or even more generations; it would be deeply interesting, also, to inquire into the number of cases in which the forceful intellects of our own time have sprung from roots first planted in the churches of Colonial New England. The resulting exhibit would constitute a peerage of the sort unknown to Burke; it would exemplify that peerage of the intellect which alone deserves the respect of rational men.

The family of the Mathers, distinguished for four generations, is the example that will first occur to the great majority of persons whose attention is once directed to this subject. But other families are almost equally striking, and a moment's reflection will add to the list the names of Winthrop, Hale, Lowell, Dana, Dwight, and Adams. We doubt if the history of any European country, or of England itself, can make as remarkable a showing of the persistence of intellectual force as is made in the history of New England by the families already named, and the others that might be named with them. The ways of heredity are past finding out in the present state of our knowledge, but it may fairly be said that descent from one of these famous stocks creates a reasonable presumption that the descendant will be found possessed of much more than the average mental vigor, and will be pretty likely to do something toward maintaining the tra-

dition of his ancestry. In such a descendant the manifestation may possibly take a perverted form, and will probably take a form that would have startled his Puritan forbears, could they have foreseen it; but the transmitted strain will contrive to express itself in some fashion, although it may not be in such fashion as to attract widespread attention.

We have been led to these reflections by news of the death, two days before Christmas, of William Ellery Channing, the dean of American letters for a number of years past, and a distinguished member of a family quite as remarkable as those which have already been mentioned by name. For three generations, the Channings have been represented in American literature. The name was first made famous by the great Unitarian divine, William Ellery Channing (1780-1842). The foremost American theologian of his day, and one of the stoutest fighters against the evil of slavery, his influence as a thinker was felt all over the world, and his books were translated into many languages. His brother Walter (1786-1876) was a physician by calling, a professor at Harvard, and a writer of many kinds of books. A third brother, Edward Tyrrel (1790-1856), was the Harvard professor of rhetoric and oratory to whom so many of our nineteenth century writers have paid their tribute of affectionate memory. In the second generation of Channings, we find William Henry, the son of a fourth brother of the three named above, and distinguished as the Unitarian clergyman who succeeded Martineau in his Liverpool pastorate. Then comes William Ellery Channing, 2nd (1818-1901), the son of Walter, and the occasion of the present article. To this generation also belongs William Francis, a distinguished physician and scientist, the son of the great divine. The third generation carries the family tradition for literary distinction down to our own years, being now represented by Professor Edward Channing of Harvard University, whose historical work is well known. He is the son of William Ellery, and his cousin, Mrs. Grace Ellery Channing-Stetson, a poet of creditable achievement, is the daughter of William Francis Channing.

The second William Ellery Channing, who died the other day at the age of eighty-three, had been a resident of Concord off and on for nearly sixty years. As the husband of a sister of Margaret Fuller, as the close associate of Emerson, Thoreau, and Hawthorne, and as one of the best-known American poets of half a century ago, his life linked the twentieth cen-

tury with a past that now seems remote indeed, not so much for the years that separate us from it as for the changes that those years have brought in our national ideals. Although he broke the silence as recently as 1886 with a poem on John Brown, his work was mainly done nearer fifty than fifteen years ago, and many who took note of his death the other day must have learned at the same time with no little surprise that he had lived on into the new century. How completely he belongs to the far distant past may be illustrated by the fact that it was nearly sixty years ago that Poe contributed his contemptuous review of Channing to "Graham's Magazine," accusing him of exhibiting the vices of transcendentalism, and of having been "inoculated with virus from Tennyson," or, in other words, of having "adopted and exaggerated that noble poet's characteristic defect, having mistaken it for his principal merit."

Of the justice or injustice of Poe's charges the reader may be allowed to judge from the present reproduction of the "Hymn of the Earth," one of Channing's best and most typical poems.

"My highway is unfeathered air,
My consorts are the sleepless Stars,
And men my giant arms upbear, —
My arms unstained and free from scars.

"I rest forever on my way,
Rolling around the happy Sun;
My children love the sunny day,
But noon and night to me are one.

"My heart has pulses like their own,
I am their Mother, and my veins,
Though built of the enduring stone,
Thrill as do theirs with godlike pains.

"The forests and the mountains high,
The foaming ocean and the springs,
The plains, — O pleasant Company,
My voice through all your anthem rings !

"Ye are so cheerful in your minds,
Content to smile, content to share :
My being in your chorus finds
The echo of the spherical air.

"No leaf may fall, no pebble roll,
No drop of water lose the road;
The issues of the general Soul
Are mirrored in its round abode."

In this poem, the Emersonian influence is clearly distinguishable, but there seems to be no evidence of a Tennysonian inspiration. Something of the latter, however, may possibly be traced in the following stanza from another poem, which is also noteworthy for containing

the one verse of Channing that has gained currency as a "familiar quotation."

"I am not earth-born, though I here delay;
Hope's child, I summon infinitesimal powers,
And laugh to see the mild and sunny day
Smile on the shrunk and thin autumnal hours;
I laugh, for hope hath happy place with me,—
If my bark sinks, 'tis to another sea."

The list of Channing's writings includes the "Poems" of 1843-47, and the following volumes of verse: "The Youth of the Painter," "The Woodman," "Near Home," "The Wanderer," "Eliot," and "John Brown." Two volumes of prose are "Thoreau, the Poet Naturalist," and "Conversations in Rome." It is stated that Channing has left much manuscript material which may eventually see the light.

JOHN BURROUGHS AS PROSE WRITER.

As Mr. Burroughs's tale of work is now very considerable, and is little likely to be materially increased, we may offer some notes of general appreciation of his theme and style.

Mr. Burroughs's true theme is bird-life. Never has lived a man more intimate with birds than he. "A friend of mine," he says in "Riverby," "picks up Indian relics all about the fields; he has Indian relics in his eye. I have seen him turn out of the path at right angles, as a dog will when he scents something, and walk straight away several rods, and pick up an Indian pounding-stone. He saw it out of the corner of his eye. I find that without conscious effort I see and hear birds with like ease. Eye and ear are always on the alert." The intensity of his devotion may sometimes lead him to exaggerate their likeness to humanity, as when he remarks: "Birds show many more human traits than do quadrupeds. That they actually fall in love, admits of no doubt; that there is a period of courtship, during which the male uses all the arts he is capable of to win his mate, is equally certain; that there are jealousies and rivalries, and that the peace of families is often rudely disturbed by outside males or females, is a common observation." But I have myself seen an English hen-sparrow holding a cock by the top-knot, and dangle him clear off his feet while her friends punished him with violent peckings.

The charm in bird-life is that they live, unlike us, in all three dimensions; at least, they go up and down by no such clumsy contrivances as stairs or elevators. Haunting realms as yet unconquered by man, they bewitch us with their grace; but clip their wings, and their poetry vanishes. Not the ostrich, but the eagle, fires the imagination. The

flight of birds does not receive as much attention from Mr. Burroughs as it might; although he is conversant with all their melodies, and his very best writing is on this theme. But are not birds singers because they are flyers? Quickly and often hid from mates and companions, they acquire the far-reaching fetching calls which are musical notes. Hence the sweetest singers are not the large birds, or sea birds, or prairie birds, but small birds of the dense forest, as thrushes, warblers, and vireos.

Next to birds, Mr. Burroughs is most felicitous in characterizing rustic life, animal and human, and general aspects of nature, seasonal and diurnal. Mark this fine sketch of March weather:

"This was a typical March day, clear, dry, hard, and windy, the river rumpled and crumpled, the sky intense, distant objects strangely near; a day full of strong light, unusual; an extraordinary lightness and clearness all around the horizon, as if there were a diurnal aurora streaming up and burning through the sunlight; smoke from the first spring fires rising up in various directions; a day that winnowed the air, and left no film in the sky. At night how the big March bellows did work! . . . The stars all seemed brighter than usual, as if the wind blew them up like burning coals. Venus actually seemed to flare in the wind."

At its best, the style of Mr. Burroughs is eminently clear, simple, and forcible. It disdains mere polish and urbanity, but it has a pleasant rustic tartness. The quiet, peace, and mildness of the countryside envelope and pervade; the simplicity and rurality of Petrarch and Seneca prevail. High distinction, power, passion, imagination, are lacking; but we find much hard Yankee shrewdness and common-sense. His muse is pedestrian, and often trudges; yet his absolute genuineness, honesty, and modesty are so refreshing and engaging that we are charmed.

I believe that Mr. Burroughs conceives himself of an order diverse from Thoreau, and critics generally distinguish them; but my impression is that he affiliates more closely with Thoreau than with any other author. While Mr. Burroughs has not the mordant genius, or the stern ever-haunting idealism, or the craftsmanship of Thoreau, still he often writes in Thoreau's vein; but a single passage in illustration must suffice.

"One spring morning five swans flew above my barn in single file, going northward—an express train bound for Labrador. It was a more exhilarating sight than if I had seen them in their native haunts. They made a breeze in my mind, like a noble passage in a poem. How gently their great wings flapped; how easy to fly when spring gives the impulse! On another occasion I saw a line of fowls, probably swans, going northward at such a height that they appeared like a faint waving black line against the sky. They must have been at an altitude of two or three miles. I was looking intently at the clouds to see which way they moved, when the birds came into my field of vision. I should never have seen them had they not crossed the precise spot upon which my eye was fixed. As it was near sundown, they were probably launched for an all-night pull.

They were going with great speed, and as they swayed a little this way and that, they suggested a slender, all but invisible, aerial serpent cleaving the ether. What a highway was pointed out up there! — an easy grade from the Gulf to Hudson's Bay."

This is Thoreau to the life, in its concise and noble simplicity. We might well suspect it of being an extract from the "Journals."

The importance of naturalistic writers, among whom Mr. Burroughs has a notable place, cannot, of course, be compared with that of the humanistic; for humanism is the real goal of man, and naturism but a mere sidepath. Dr. Johnson was right in regarding Fleet Street as more interesting than Greenwich Park. Naturism, as a cult and code and vocation, distracts man from the city; that is, from civilization (*civis*). But as an avocation, the study of bird-life contributes to a noble and broad love of all life, and those who have stimulated this study have a real function in humanism. Mr. Burroughs does this. He inducts us into a real intimacy with bird-life in all its sweet intensity, its ceaseless, eager, vehement activity, — birds are never, like beasts and men, mere loafers, — and he does this without scientific assumption, without moonshiny speculation, and without literary finery.

H. M. STANLEY.

COMMUNICATION.

"PROVEN" FOR "PROVED."

(To the Editor of THE DIAL.)

The mail of every week, if not every day, brings to the writer assurance of the growing use of what is for him a most distressing perversion of our good old English speech. The latest offense is in Admiral Schley's bill of exceptions to the majority findings of the board of inquiry: "Which was *proven* by an overwhelming weight of testimony." Not long ago a contributor to THE DIAL was in fault: "Herein is the immortality of the poet Tennyson *proven*"; and in the current issue of one of our better magazines, another magazine which has to its credit long years of high usefulness begins an advertisement: "During the year just passed, . . . has *proven* more fully than ever." Again, in an editorial in what may, perhaps, be called our leading weekly, there appeared last week: "But that America has as yet no considerable class of such men is *proven* by varied evidences." The inflectional ending *en* for the past participle is an old English form, and is admissible only in the case of verbs which have retained it. *Prove* comes from the Latin through the French, and, like other foreign verbs, has had only the form *proved* for both past tense and past participle. The use of *proven* is a silly affectation of an unreal archaism. The rhetorics are all against it. Lewis says, "*Proven* is a Scotch legal term." Kittredge says, "The past participle *proven* should be avoided." This sort of instruction will have but little effect, if we are constantly to have before us such weighty examples to the contrary.

L. W. SMITH.

Tabor, Iowa, Dec. 22, 1901.

The New Books.

THE MAKING OF AN AMERICAN.*

Jacob Riis, reporter, philanthropist, reformer, author of "How the Other Half Lives," needs no introduction to the nation whose ideals he could scarce honor more highly than he has done in calling his autobiography "The Making of an American."

The most striking quality of his book is undoubtedly its artless frankness, which is at first in equal measure appalling and delightful. But before one has read far, he agrees unqualifiedly with that wise friend of Mr. Riis's who told him, when he was hesitating over the first chapters of his reminiscences, "to take the short cut and put it all in." She evidently knew her man, understood the absolute unity of purpose that ran through every act of his life, and felt how fatal it would be should his readers miss seeing that here is a man whose house of life has no back doors and no alley windows. The whole of Mr. Riis is in his book, then, and the real Mr. Riis. He is "speaking right on" in words that have no fictitious lime-light glare about them, and little of the grace of artful manipulation; but they are plain-speaking words, whose charm is that they are instinct with the thrill and throb of life, with the joy of labor and the pathos of joy. "The Making of an American" is the work of a man who deals not with words *per se*, but with the things behind the words. It is the work of a man, too, who never forgets his past in his present, nor loses sight of his defeat because he has turned it into a victory. So the second remarkable thing about Mr. Riis's book is that every page of it is alive.

And why did the son of a Danish school-master in the sleepy little old town of Ribe, want to become an American? Because Elisabeth, now his "silver bride," had jilted him, out of respect to her father's very natural scruples about his eligibility as a son-in-law. Here was a boy who seemed to have no sense of the fitness of things, who preferred carpentry to schooling, and who during the short time he had spent at his books had been interested in no study but English, and that only in order to read Charles Dickens's paper, "All the Year Round." In view of what followed it was very fortunate that the Riis family sub-

*THE MAKING OF AN AMERICAN. By Jacob A. Riis. Illustrated. New York: The Macmillan Co.

scribed to "All the Year Round." The boy Jacob's first years in America were difficult enough without the additional hardship that absolute ignorance of the "American language" would have involved.

He landed in New York at the age of twenty-one, with the vaguest notion of what he meant to do next, but with plenty of youthful assurance that Providence would provide for him somehow, if he only gave her a fair chance.

"Of course I had my trade to fall back on, but I am afraid that is all the use I thought of putting it to. The love of change belongs to youth, and I meant to take a hand in things as they came along. I had a pair of strong hands, and stubbornness enough to do for two; also a strong belief that in a free country, free from the dominion of custom, of caste, as well as of men, things would somehow come right in the end, and a man get shaken into the corner where he belonged if he took a hand in the game. I think I was right in that."

The confirmatory sentence comes easily now, but his trust in the ultimate justice of a democracy must have been strained well-nigh to breaking in the six years' struggle that followed. The first two years were spent literally in taking "a hand in things as they came along,"—in putting up miners' huts on the Allegheny, working in clay-bank and brick-yard, as wood-chopper, trapper, hired man, carpenter, ship-builder, and peddler. Between jobs the young Dane was a homeless, often penniless, wanderer, a tramp except at heart. But he never lost hope; instead he faced life with a smile and bided his time for setting right the injustices done him and others like him. He tells of one awful night spent in a station house in New York City, when he was robbed, and the only friend he had in America, a little black-and-tan terrier, was maliciously killed before his eyes.

"The outrage of that night became, in the providence of God, the means of putting an end to one of the foulest abuses that ever disgraced a Christian city, and a main-spring in the battle with the slum as far as my share in it is concerned."

Thus Mr. Riis made acquaintance with Mulberry Street and the Five Points, in a fashion that was later to give sting and poignancy to the police-reporter's attitude toward them. To these years also can be traced his ambition to be a reporter. Writing of his second winter in America, he says:

"It was about this time that I made up my mind to go into the newspaper business. It seemed to me that a reporter's was the highest of all callings; no one could sift wrong from right as he, and punish the wrong. In that I was right. I have not changed my opinion on that point one whit, and I am sure I never shall. The power of fact is the mightiest lever of this or of any day.

The reporter has his hand upon it, and it is his grievous fault if he does not use it well."

Jacob Riis has apparently wasted very little time changing his mind. It would take too long to tell how he won Elisabeth through sheer conviction that he could not do without her, and how for a precisely similar reason, by the hard road of under-pay and over-work, he finally got a staff appointment at Police Headquarters, on the New York "Tribune."

Now began the real work of his life, for which everything hitherto had been a sort of preparation. Mulberry Street was his chance both from a professional and a philanthropic point of view. There were hostile police to circumvent and rival reporters to beat; there were all the woes of the Other Half to be reported in the big sense—which is always Mr. Riis's sense—of the word. He prayed that he might do his work well and then he "dived in," bent on exploiting the facts in which he trusted, determined to tell each story of shame and crime so that beneath the "foulness and the reek of blood" his readers might "see its meaning, or at all events catch the human drift of it."

In this spirit he began his career as police-reporter. On its professional side it immediately resolved itself into "a ten years' war," out of which the despised "Dutchman" came with what he tells us is the only renown he ever coveted, "that of being the 'boss reporter' in Mulberry Street." The "battlesome account" of those stirring days is full of good stories of the ups and downs, the set-backs and triumphs, of the fray. The one perhaps which best proves Mr. Riis's oft-repeated assertion that the true reporter is a man of power, having absolutely nothing in common with the ubiquitous, sensation-loving nuisance who sometimes bears the name, is the story of his famous trip up the Croton water-shed. The printed report of what he saw, confirmed by photographs, made a sensation, but it was not sensational. It was fact, and the result was an unpolluted water-supply for New York City. Incidentally the disclosure of the imminent possibility of a cholera epidemic was one of the biggest "beats" on record.

"Beats" alone, however, did not satisfy Mr. Riis; he remembered his dog and he wanted to settle with Mulberry Bend, through which he walked home between one and four o'clock every morning.

"There were cars on the Bowery, but I liked to walk, for so I saw the slum when off its guard. The instinct

to pose is as strong there as on Fifth Avenue. It is a human impulse, I suppose. . . . But at 3 A. M. the veneering is off and you see the true grain of a thing. So, also, I got a picture of the Bend upon my mind which so soon as I should be able to transfer it to that of the community would help settle with that pig-sty according to its deserts. It was not fit for Christian men and women, let alone innocent children, to live in, and therefore it had to go. So with the police lodging-rooms, some of the worst of which were right there. . . . The way of it never gave me any concern that I remember. That would open as soon as the truth was told. The trouble was that people did not know and had no means of finding out for themselves. But I had."

Delightfully Platonic, this trust in the power of truth to make men free; but it is not advanced as a general proposition, and it was justified. There were those who had ears to hear — the Charity Organization Society, the City Health Department, the King's Daughters, the various social settlements and tenement commissions, above all President Roosevelt of the Police Board and the rest of the Strong administration, — and they put themselves at the other end of the line, the organized, administrative end, whose value Mr. Riis fully appreciated, though he never meddled with it much.

"To represent is not my business. To write is; I can do it much better and back up the other, so we are two for one. . . . I value the good opinion of my fellow-men, for with it comes increased power to do things. But I would reserve the honors for those who have fairly earned them, and on whom they set easy. They don't on me. I am not ornamental by nature."

Nor did he care to be ornamental. Always a worker, he wished to be known as one who worked well; after that to avenge the death of a little black-and-tan dog. This, it seemed to him, could best be done by letting light and air into the slums whose spiritual darkness and foulness had killed his dog, — by bringing to them the flowers of the fields, by planting small parks there to be bits of God's country in a godless place, by establishing decent schools and pleasant play-grounds, which are the children's rights. How he "sat up with his club," the fact, until these reforms were achieved, is the story that makes up the last half of his autobiography.

"I would not have missed being in it all for anything." That sentence strikes the keynote of the impression which Mr. Riis's book leaves with the reader. If its frankness and virility are singular, no less so is its unassuming optimism, its keen sense of the joy of combat, of the infinite interest and inestimable value of a life lived honestly and with purpose. Every journalist who is weighted with a sense of the

futility of newspaper work, passing, as it does, into innocuous desuetude with the next "extra," should read this book. He can scarcely fail to get from it an inspiration that will make him view his responsibilities in their largeness and take up his "club," the fact, with new purpose to wield it well. But the thesis has a wider application. To "hitch your wagon to a star," to make cosmic connections, to see each little day as an important item in a big account, is a philosophy that will ennoble every worker. And Mr. Riis's contribution to its literature is of special value because he shows its practical bearing, freights it with no isms nor ologies, combines it with a very human sense of the importance, not of martyrdom, but of success; and best of all, perhaps, tinges it with a delightful sense of humor. His quality as a humorist and a charming *raconteur*, with a full fund of racy anecdotes about himself and his friends, each reader must enjoy for himself. It has been the purpose of this review to show the motives which made his game of life seem worth while to him, and, from his point of view, gave his autobiography its excuse for being.

EDITH KELLOGG DUNTON.

THE FINANCIERING OF THE CONFEDERACY.*

There has been a sort of poetic glamor cast over the struggle for "the lost cause" which has fascinated the mind of even so matter-of-fact a man as the economic historian. This is doubtless a partial explanation of the fact that while great portions of the economic and financial history of "the United States of America" are almost untrodden fields, so conscientious an investigator as Professor Schwab has undertaken the task of furnishing us with a careful and comprehensive study of the financial and industrial history of the short-lived "Confederate States of America."

The economic history of the Confederacy centres about the efforts made by Southern statesmen and financiers to secure the means of carrying on the war. Under the wisest administration of fiscal affairs, this would have been a most difficult problem. The desire to prove the advantages of slavery as an industrial system had led *ante-bellum* writers in the

*THE CONFEDERATE STATES OF AMERICA, 1861-1865. By John Christopher Schwab. (Yale Bicentennial Publications.) New York: Charles Scribner's Sons.

South to boast of the wealth of the Slave States and to compare the resources of this part of the country with those of the North, to the invariable detriment of the latter. The fact remains that the South was industrially far weaker than the North, and such resources as she did possess, in her agricultural lands and her slaves, were unfitted to bear the strain of a long war or to furnish to the government the income necessary to prosecute the struggle. Memminger of South Carolina, who was selected by President Davis as the first Secretary of the Treasury, and whose name is likely to be as permanently identified with the Confederate fiscal policy as that of Chase is with the fiscal policy of the Federal government at this time, was not fitted either by training or ability for the position which he occupied; and his administration met with no considerable success. Perhaps no man could have made a success of Confederate finances under the circumstances, and with the ideas in regard to finance then prevailing among the people; but Secretary Memminger cannot entirely escape the responsibility for the fiscal policy actually adopted.

"We miss in him the ability to foresee the inevitable consequences of the measures he proposed, and the power to assume leadership by winning the confidence of the Congress and their coöperation in framing a policy that should have secured the fullest use of the resources of the South instead of one that dissipated and deranged them. A financier of like talent to that of the Southern military leaders would doubtless have conducted the affairs of the treasury with more success."

In accordance with the usual practice of modern governments, the Secretary and Congress planned from the very first to place more reliance on loans than on taxes, — though it is important here to note that, in making provisions for the first loan, the Confederate Congress voted that an export duty be laid, the proceeds of which were consistently devoted to the payment of the interest on these early bonds. As a consequence, these bonds all through the war were quoted at a higher figure than the later issues. The first loan of \$15,000,000 was successfully floated, though it caused a suspension of specie payments in certain quarters.

The inevitable issue of Treasury notes began on March 9, 1861, and from this time on this measure was frequently resorted to. Intended at first as only a temporary expedient, it soon became almost the sole reliance of the Treasury for funds to carry on the war. That this would be the inevitable outcome, the experience

of other governments had clearly shown; yet some excuse may be found for the Secretary and Congress in the fact that this was the most popular as well as the expected method of raising the revenue. Bonds did not prove popular, and, while a produce loan attempted during the first year of the war met with some success as a means of raising revenue, it led to a demand on the part of the cotton planters, who were unable on account of the blockade to market their crop, that the government should purchase the entire cotton crop in Treasury notes made legal tender. Memminger at first hesitated, but, finally convinced that this measure would result in the complete ruin of the credit of the government, he advised against it. Before the end of 1861, the Confederacy was irretrievably committed to the policy of forced loans, in the shape of non-interest-bearing Treasury notes, as the chief fiscal reliance of the government. Apart from an insignificant customs duty, no provision had been made for taxation.

The year 1862 brought no improvement in the condition of affairs or in the methods pursued by Congress and the Secretary. No taxes were levied, and further issues of notes were resorted to. Futile efforts were made to prevent the currency from becoming redundant, by making the notes and bonds interchangeable. This only increased the redundancy; for debtors wished notes to pay debts, and bonds were exchanged for the notes. Finally, in September, a sweeping provision was made which allowed the issue of bonds and notes to an unlimited amount whenever needed to pay government expenses. Strenuous efforts were made to borrow abroad on the security of the cotton and tobacco secured from the produce loans; and these efforts met with some success, though, as the speculation in cotton grew, the planters were unwilling to part with their cotton in exchange for the bonds. Agents of the Confederate government were sent to Europe, and in December, 1862, two of these agents succeeded in floating bonds on the basis of cotton as a pledge. The bonds could be exchanged for cotton delivered within ten miles of a railway station within the Confederate States during the war. The French banking house of Erlanger & Cie. took the work of floating a loan of \$15,000,000, and would have liked to have a larger loan, so great was the demand for cotton in Europe. In spite of the risky character of the investment, the "London Economist" rated these bonds higher than Federal

securities, and the fifteen millions of dollars were subscribed five times over. The quotations went as high as 95; but after the Federal victories of 1863 the price fell. Years after the war was over, the foreign holders of these bonds had their hopes raised that the bonds would be redeemed by the government of the United States, or by that of some Southern State, or from funds of the Confederate government supposed to be in some bank in Europe. The loss to European investors in these bonds, Professor Schwab estimates at \$9,750,000; while the profits to the Confederacy he considers to have been not more than \$1,283,930.

The failure of note-holders to convert their notes into bonds led Secretary Memminger to recommend, and Congress to pass, certain measures intended to make funding compulsory, and which virtually meant repudiation. The measures did not accomplish their purpose, and the decline in the value of the notes was much more rapid. Funding soon ceased. Prices in 1863 and 1864 rose to prodigious figures. In this latter year, Congress, acting on the advice of both President Davis and Secretary Memminger, began an admitted violation of contracts, and actual repudiation, by taxing out of existence the notes which their holders refused to exchange for bonds. This measure, which caused the complete wreck of the Confederate credit, failed of its purpose — the prevention of a further fall in prices. Memminger resigned in June, and was followed by Secretary Trenholm, who sought in vain to restore public confidence by advocating the repeal of the repudiation measures and the adoption of a policy of raising revenue through taxation. Congress refused to adopt these recommendations, and the closing days of the Confederacy are marked by the creation of a large floating debt and by government speculation in specie, while little attempt was made to keep up the arrears.

In the matter of legal-tender legislation, the Confederate government avoided the mistaken policy of the government at the North, no Confederate Congress having actually adopted this expedient. It would be wrong to refuse credit to whom it is due, and it is due to Memminger in this instance to state that he strenuously opposed a legal-tender act in 1861, and again in 1862; and it is also proper to credit the Confederate Congress with having steadfastly refused to be carried away by the same arguments as at this time convinced Secretary

Chase and the Northern Congress. Candor compels the further statement, however, that the fact that no other currency than the Confederate notes existed in the South made the supposed gains from a legal-tender act much less than in the North. The legal-tender acts of various Southern States, and the desperate funding measures of the Confederate Congress in 1863 and 1864, make it highly probable that the same Congress would have adopted a legal-tender act if there had been any hope of raising the value of the depreciated notes by so doing.

Instructive, entertaining, almost amusing, is the history of the Confederate currency and its effect upon prices. Whether or not it was the only fiscal resource that could have been employed by the Confederate government, it is certainly true that it was the one adopted in response to public demand; and that it was public demand, as well as fiscal exigencies, that caused one issue of notes to follow another. In March, 1865, the gold dollar was worth \$65 in Confederate currency, while the rise in the currency price of commodities was in most cases even greater than the rise in the price of gold. Professor Schwab has made a careful study and comparison of both Northern and Southern prices during the war; but the results of his investigation, best shown in his tables, cannot be adequately given here.

The example set by the central government in the matter of note-issue was imitated by the State governments in the South, by the municipal corporations, and even by private corporations and business firms. Added to these issues were counterfeit notes, the genuine notes shading off into the counterfeit so that the issue of the latter was scarcely resisted and but little condemned. It is perhaps the most unfortunate consequence of the issue of an irredeemable paper currency, that this deviation from the path of strict business integrity on the part of the government is reflected in the lowering of the moral tone of the people. The redundant currency in the South encouraged speculation, and speculation encouraged gambling of all sorts. Gambling was prevalent in all the large cities as well as in the army, and other kinds of vice accompanied it.

"Ruffians, thieves, and prostitutes abounded, and vice in every form became common. The South from this point of view does not present an attractive picture, which is only matched by the description of the social conditions prevailing at the time of similar upheavals in other countries, — for instance, in France during the last decade of the eighteenth century."

It is pleasant to be able to record that in a time when business morality was at a low ebb, and both the law and public opinion favored the debtor class, especially if the creditor happened to be a Northern man, not all debtors took advantage of the opportunity offered of escaping the payment of their obligations. The bankers and merchants of New Orleans deserve especial mention for having refused to repudiate their contracts, and for insisting on paying their obligations to their Northern correspondents in full. M. B. HAMMOND.

THE SECRET OF SHAKESPEARE.*

Years ago, Lowell, writing about Shakespeare, implied an apology in the title of his essay, "Shakespeare Once More"; and yet books are still being written about the world's master-poet without our having yet come to the feeling that the subject is exhausted. In the latest contribution to the study of his message and his art, "What is Shakespeare?" by Professor L. A. Sherman of the University of Nebraska, the problem of reaching an understanding of his significance for us, of making him potent as an element in our culture, is approached in an altogether new fashion. It is the author's belief that Shakespeare is not for the student alone, but as well for all who will put themselves in the way of receiving his inspiration. If this is true, the problem becomes at once a question of training in insight; since certainly, without some sort of preparation, the great mass of those who are reading to-day will not enjoy Shakespeare. Neither will they, or the special student, enjoy him if they are to come to an understanding of him only through detailed explanation from someone else. Pleasure in any literary product comes, not in knowing, but in divining; not in reaching a conclusion, but in following the steps to the conclusion.

Professor Sherman's book, then, is not an attempt to explain Shakespeare, to find in him new depths of wisdom, to make us see the man afresh in his work. It is, instead, an attempt to make it possible for the reader — any reader — to come into direct personal relations with Shakespeare without the intervention of an interpreter. Following out this purpose, Section I. is given to a brief discussion of the

subject; after which, in Section II., there comes a running interpretation of the spiritual significance and the art of "Cymbeline." Professor Sherman's scholarly sureness, his keenly psychological gift of analysis, his ready grasp of the spiritual potency of character and dramatic situation, find here very satisfying expression. The treatment of the play, extending to over a hundred pages, is as full, as minutely critical, as sympathetic and human, as anyone could well wish. All this is, of course, in the way of preparation for what the reader is afterwards to do for himself with other plays. The discussion takes up such matters as might or should come into the mind of any discerning reader, — matters of real human interest, not questions of date, or of position in the order of development of Shakespeare's powers, or of other things that have a curious interest only. At every step the reader learns how to divine by following the process of divination in another.

Sections III. and IV. are concerned with a much less exhaustive treatment of "The Winter's Tale" and "Romeo and Juliet," it being assumed that with a little help the student can now realize Shakespeare's ultimate meanings for himself, and find pleasure in so doing. Section V. takes up the question of "Shakespeare's Dramatic Art," illustrating it in the main from the handling of character and plot in "Macbeth." We have been made to feel something of Shakespeare's greatness as an artist in the preceding pages; but here this becomes more luminously real. It is a part of the moving power of Professor Sherman's handling of his theme, that human interest, vital meanings, and technical skill of the artist, are brought before us together as accordant elements of one supremely great literary whole. It adds greatly to our relish of a play to follow the author as he shapes its meaning into satisfying and compelling artistic forms.

A little less than fifty pages are then devoted to "Shakespeare the Man," a showing of about all that is really known of him, written from the view-point of a charitable understanding of some of the doubtful things of his life, things which have generally been interpreted in less kindly fashion. This, and the two concluding sections of the book on the "Groupings of the Plays" and "Personal Study of the Plays," are in the way of direct giving of information, but it is information which the reader may properly wish to gain at second-hand. Time spent in acquiring it for

* WHAT IS SHAKESPEARE? By L. A. Sherman. New York: The Macmillan Co.

one's self would be given to consideration of externals, not to getting at the heart of Shakespeare. An appendix contains questions on "The Winter's Tale," "Romeo and Juliet," and "Twelfth Night," of the sort which the author has made familiar to English teachers throughout the country.

It will be at once apparent that the book is a working tool for students and inquirers, rather than an effort to make literary capital out of a great heritage of the English race. If it were to be read merely for its own sake rather than for its helpfulness, the plan of treatment might very properly be criticised, since the different subjects are more or less detached, and they certainly do not follow one another in any definite order of logical development or of increasing interest. Indeed, the concluding portions seem to be, even more than was needful, a gathering up of unrelated matters which it may merely be convenient to have at hand. In comparison with such a work as that of George Brandes, it of course seems incomplete; the rich glow of the latter, its showing of a brilliant life giving expression to the greatest range of poetry shaped from the most varied experience, is lacking. But only the scholar familiar with all that Shakespeare wrote can follow Brandes with steady and intelligent interest. The reader who wishes to obtain at second-hand as much knowledge of Shakespeare as he can in a short time, or who would satisfy his soul with a string of gracefully phrased sentiments and critical opinions, will be disappointed in the book. There are other books that serve such a purpose better; but for the earnest reader really desirous of coming to fellowship with the world's greatest mind, we have had few books more truly helpful.

LEWIS WORTHINGTON SMITH.

RECENT AMERICAN DIPLOMACY.*

The two books reviewed in this article deal with timely and pressing issues in an interesting way, and, in some instances, from different if not opposite points of view.

Mr. Henderson's work, which may be first considered, is an exposition of five "questions": The Fur Seals and the Bering Sea Award, the Interoceanic Canal Problem, the United

States and Samoa, the Monroe Doctrine, and the North East Coast Fisheries.

It is made clear by the author that in the Bering Sea controversy the United States, under color of Russian imperial documents, partly forged, vainly asserted the right to appropriate a vast expanse of open navigable ocean, in total conflict with the motive and reason of its great struggle in the early part of the century for the freedom of the high seas of the world. By the arbitrators we were convicted of numerous wrongful and violent visitations and captures on the public seas, inflicted upon the ships and crews of a friendly power — the power against which, in 1812, we had declared war for similar acts of invasion against ourselves. "It is to be regretted," says Mr. Henderson, "that in this matter the United States should have appeared before the tribunal and the civilized world in the unfortunate light of taking a step backward in order to resuscitate and reclothe a defunct doctrine." That the United States, by cession from Russia, could take nothing in the main oceans not the common possession of all nations was a decree of the arbitrators fully justified in American organic law and international practice.

As to our relations with Samoa under the Berlin Treaty of 1889, it is said that their history reveals the first genuine instance of departure from a time-honored policy of non-intervention in the domestic affairs of alien nations. Elsewhere it is shown, as was shown a hundred years before, that this rule of non-intervention is based upon a fundamental principle of the American State. In this novel treaty entered into with Great Britain and Germany, it is said that the signatories assumed the responsibility of policing the internal affairs and external relations of a people "not accepted as members of our Union and in whose interests we had, as a nation, not the least concern." We are told in rapid and lifelike narrative of the inevitable incidents of this form of world-power. We read of many flag-raising, some by American consuls and naval officers, some by Germans, and others again by the greatest of all flag-raisers, the British Empire. We read of a great British firm, personifying, for the time being, the "interests" of that Empire; also of a still greater commercial body styling itself Godeffroy and Company, a largely capitalized German concern in its later state boasting the rather comprehensive corporate name of the *Deutsche Handels- und Plantagen-Gesellschaft für Süd-*

* AMERICAN DIPLOMATIC QUESTIONS. By John B. Henderson, Jr. New York: The Macmillan Co.

THE FOUNDATIONS OF AMERICAN FOREIGN POLICY. With a Working Bibliography. By Albert Bushnell Hart. New York: The Macmillan Co.

see-Inseln zu Hamburg. It would seem that upon the appearance of this ponderous example of organized wealth among those tropical palm-groves the primacy of Germany in the trio of depredators became a mere question of time. In the sequel the time proved to be ten years. But for that decade of impossibility, sorrow, and bloodshed, we read of many confusions and outbreaks, intensified by independent or coöperative fusillades and naval bombardments of the sea coast Samoan villages. The end of our share of this triangular pandemonium was accomplished, as had been its beginning, by an exercise of the treaty-making power. The treaty of 1899 is a diplomatic document which a repentant American statesman might peruse with a mournful sigh of relief. Mr. Henderson refers to it as marking "the final episode of American complicity in Samoan affairs." Even Professor Hart thinks "the Colonial system as applied in Samoa farcical"; and he says also that "the United States has for more than a hundred years been a great Colonial power without suspecting it." The existence of this century of colonial power is explained further on in Professor Hart's book.

Mr. Henderson is moved to give us this entire treaty of 1899, with its signatures by our Secretary of State and the German and British Ambassadors Extraordinary and Plenipotentiary. We have hardly space for the surmise that our Secretary probably demanded and secured the insertion of Article III. in which is embodied the Golden Rule of Diplomacy, Equal Rights to All the signatory confederates. The chief value of Samoa as one of our diplomatic precedents must always be found, not in our military and mercantile successes over the weak and defenseless, not in the promotion of "interests" which followed or preceded the flag of our country, but rather in the deeply impressive moral lesson that neither vanity nor passion nor yet self-interest could suffice to postpone longer the necessary measure of retreat from an unprincipled invasion. To those who think they find in flowers culled from the anthologies of history a surer precept for human guidance than that felt in the impulse of the personal conscience, the epic of our Samoan Colony will read as something deeper than a farce. That colonization was tried in Samoa and found wanting is also history, and might have been foretold upon elementary canons of divination.

The topic to which Mr. Henderson gives the largest attention is not Samoa, but the Monroe

Doctrine. These are among the conclusions reached by him: In reality the doctrine was only a new name for the right of self-protection; a principle as old as man himself, called into expression by apprehension of European aggression in the Americas. "The Spanish possessions were in revolt and offered a tempting field for the exploitation of European arms. The American people were impressed with a sense of danger in every European advance"; the doctrine "voiced that apprehension in a way that satisfied every American citizen." The author feels no apprehension that our people will not remain "alert and watchful of their own interests." "Higher principles than devotion to the Monroe Doctrine will guide—principles of an organic law upon which the Monroe Doctrine is founded and of which the Monroe Doctrine was but a single expression."

In Professor Hart's "Foundations of American Foreign Policy" is presented a conception of America as a "World Power" very different from that implied, if not asserted, by Mr. Henderson. The first care of the author is to disprove the groundless charge of "isolation." The truth concerning the accusation is fearlessly retold. We are not, never have been, isolated. The question when and how to exercise American influence in the counsels of the nations has never been one of prerogative, but of expediency reserved to the judgment of our public men. The key to our foreign policy is not in any formula or maxim of statecraft, but in deep principles of human interest. Our diplomatic history shows that "the government has never hesitated to assert itself anywhere on the globe if its interests seemed sufficient." "In such a crisis as that of 1898, therefore, the United States took no new position, but re-asserted what history shows had never been abandoned—the place of a world-power." "All the discussion on the future policy of the United States really comes down to the question whether it is to the National interest to go far afield in new enterprises." The author considers our recent military operations against Spain as "justified by national interest." True, at first sight they appear "abnormal." "To seize islands, to subvert long-established colonial governments," "to distribute dynamite shells among malcontents"—all these exercises of our "latent prerogatives in international concerns" seem to many minds to have been "an aggressive departure from our National Policy." This to the author is an unhistorical error. We

Americans live so fast "that we run away from our own history." To recall the absent-minded reader to his own country he is pointed to the "precedents," more than sixty in number, of "actual or authorized use of force outside our National jurisdiction." These instances, including the War of the Revolution, the War of 1812, and every other big or little American war, are apparently made the basis of the inference that the War of 1898 was not "abnormal."

There is among Professor Hart's other suggestive titles a chapter upon "Brother Jonathan's Colonies." The author asks: "What is the essential conception of a colony? Is it anything more than a tract of territory subordinate to the inhabitants of a different tract of country and ruled by authorities wholly or in part responsible to the main administration instead of to the people of their own region?" Since 1784, we have always had such colonies side by side with us as the ruling nation, "only we have chosen to call them 'territories.'" Thus Illinois and many others of our States were once "Colonies." If so, it would seem that they must have been colonies in the special sense in which the ruler abdicates in advance. By many this generalization of the term "colony" will be deemed a forced one.

Professor Hart's work is a revised collection of recent magazine articles and is supplemented by an index and a bibliography likely to be of great use to those seeking information upon the momentous questions of vast human interest recently and suddenly projected upon the field of American public and private life. As ever before, the first to arrive on the ground have been the experts and specialists. The larger masses, we may suppose, will move more slowly and more surely at their own chosen time.

GEORGE L. PADDOCK.

HENRIK IBSEN.*

It may be that the estimate of Dr. Ibsen made by conservative critics is fully as high to-day as it was twelve years ago, or even higher. But it is certain that he occupies a less conspicuous place in the eye of the general reading public than he once did. The waves and the billows of the novels with first editions of fifty thousand and first year sales of five

hundred thousand have gone over him. The few years of distance have lessened the degrees of his arc on the horizon. Yet, of course, this does not diminish his true importance, nor give any suggestion whereby better to judge his permanent value. The high tides and the surges hide temporarily many a solid crag that will look out for centuries above the fluctuant waters.

But the fact that we are beginning to get away slightly from the first fever of the great Norwegian's triumph, out of the clutches of the Ibsen cult, suggests that the time is at hand when rational judgments can be formed, when the average person may trust himself to investigate and have an opinion for himself. Whether Dr. Ibsen will be one of the true literary immortals, one among the select few, may still be an open question in the minds of well-informed and critical persons. But there can be no question that he has been a tremendous force in modern literature during the last half of the nineteenth century, that he is a writer of extraordinary originality, and that he has reflected in his writings the peculiar phases and problems of latter-day men and society. This means that no well-informed person can afford to be without a reasonable knowledge of the man and the scope and tendency of his works and a first-hand acquaintance with some portion of his product.

To this end the re-publication of Mr. Payne's translation of Jäger's literary biography of Dr. Ibsen will be welcomed. What remained of the first edition of the work, which appeared in 1890, was destroyed in the McClurg fire three years ago. This, together with the fact that six important dramas had appeared since that earlier publication, made a new edition doubly desirable. Mr. Payne has written accounts of these six later dramas, and united them into a final chapter, which brings the biography down to "The End of the History," so far as the account of the author's printed works goes.

As the title of the book indicates, this is an account of Dr. Ibsen's literary works strung in the order of their appearance upon the thread of his personal career. The accounts are just what such reviews ought to be. Perhaps they do not leave enough room for comparison among themselves and with the works of standard writers. Perhaps, too, the details of the man's life are here and there too full. But in the main these details throw light upon the dramas. Mr. Payne's translation stands

* HENRIK IBSEN. A Critical Biography by Henrik Jäger. From the Norwegian by William Morton Payne. Second edition, with a Supplementary Chapter by the translator. Illustrated. Chicago: A. C. McClurg & Co.

the excellent test that there is no conscious jolt when the reader runs from the last chapter of the original to the one which is wholly Mr. Payne's own composition. The bibliographical notes in the Prefaces are useful, and might well have been extended. One is surprised to find no allusion to Jäger's own later book, "Henrik Ibsen and his Works," which appeared in 1892.

The volume is handsomely printed and supplied with five portraits of Ibsen, one of his wife, and other illustrations.

W. H. CARRUTH.

RECENT FICTION.*

"Sir Richard Calmady" came to us heralded by so loud a chorus of praise from the other side of the Atlantic that we were prepared to give it a cordial welcome, and it was with no little satisfaction that we found its pages to number nearly seven hundred. We are of those who, recalling the ample dimensions of many a work of modern fiction, from Thackeray to Sienkiewicz, believe that a really good novel cannot be too long, and since "Sir Richard Calmady" proves itself to be a really good novel, its length counts among its conspicuous merits. "Lucas Malet" has done good work before this, upon a lesser scale,—provokingly good work, in the sense that its possibilities always seemed to be better than its achievement. At last, she has given herself full swing, and the result is a work that must be reckoned with as a contribution to serious literature. To avoid misunderstandings, we hasten to say that it is not a novel of tendency, it has no thesis to maintain, it is simply a rich picture of human life, as presented in the relations of a small group of people, the chief of whom is so abnormal an individual that it is no small triumph to have so delineated his character that sympathetic interest gets the better of natural repulsion, making us acquiesce in an outcome which at the start we should be inclined to reject as monstrous. To put it briefly, Sir

Richard comes into the world horribly deformed: his lower limbs are shortened to half the natural length; his whole history is a struggle to make life seem endurable under such appallingly adverse conditions; and in the end it is made more than endurable by the love of a woman whose physical endowment is as superb as his own is defective. It is a veritable union of souls that we are by gradual but inevitable steps led to contemplate, and in that view we forget all the rest. Sir Richard's life history, as here set before us by Mrs. Harrison's admirable art, is interesting throughout all its stages. He is a winsome child, and becomes most pathetically winsome when the sense of his difference from other children first obtrudes upon his consciousness. He has all that wealth can procure, and in addition all the satisfaction that can be bestowed by social position and distinguished lineage. But these fortunate circumstances serve only to bring into greater relief the contrast between his physical disability and the mode of life which his birth offers. The mockery of it all becomes poignantly real to him as he grows to manhood, and finds that nearly all the joys of living, in the physical sense, are denied him. Although naturally generous of nature, and of fine spiritual endowment, he becomes morbid and cynical, and for a term of black years gives free rein to the baser elements of our common nature. How he is saved from these depths of self-degradation, and finally reconciled with such life as is possible for him, is the theme of the closing chapters, which are strongly moving in their power and beauty. One scene in particular is memorable. It is in the theatre at Naples; Sir Richard has just touched the nadir of his spiritual abasement, and fate brings upon him the crowning humiliation of physical insult. His brain is reeling with imminent fever, and his mental condition, as he sits in his box, is portrayed with absolute psychological mastery. This is the turning-point in his career, and when he rallies from the disease it is to grope slowly and with faltering steps upward into the light of a cleansed existence, and a renewed belief in life. It has been a hard struggle, but egoism is finally merged into altruism, and with the transformation

*THE HISTORY OF SIR RICHARD CALMADY. A Romance. By Lucas Malet. New York: Dodd, Mead, & Co.

THE BENEFACTRESS. By the author of "Elizabeth and Her German Garden." New York: The Macmillan Co.

THE SECRET ORCHARD. By Agnes and Egerton Castle. New York: Frederick A. Stokes Co.

THE TRAITOR'S WAY. By S. Levett-Yeats. New York: Frederick A. Stokes Co.

THE BELEAGUERED FOREST. By Elia W. Peattie. New York: D. Appleton & Co.

THE STRENGTH OF THE HILLS. A Novel. By Florence Wilkinson. New York: Harper & Brothers.

LET NOT MAN PUT ASUNDER. A Novel. By Basil King. New York: Harper & Brothers.

THE REAL WORLD. By Robert Herrick. New York: The Macmillan Co.

THYRA. A Romance of the Polar Pit. By Robert Ames Bennet. New York: Henry Holt & Co.

THE GREAT WHITE WAY. By Albert Bigelow Paine. New York: J. F. Taylor & Co.

THE ARGONAUTS. By Eliza Orzeszko. Translated from the Polish by Jeremiah Curtin. New York: Charles Scribner's Sons.

THE BALLET DANCER, and ON GUARD. By Matilde Serao. New York: Harper & Brothers.

THE DEATH OF THE GODS. By Dmitri Mérejkowski. Translated by Herbert Trench. New York: G. P. Putnam's Sons.

FOMA GORDYÉEFF. By Maxim Gorky. Translated by Isabel F. Hapgood. New York: Charles Scribner's Sons.

ORLOFF AND HIS WIFE. Tales of the Barefoot Brigade. By Maxim Gorky. Translated from the Russian by Isabel F. Hapgood. New York: Charles Scribner's Sons.

NANNA. A Story of Danish Love. By Holger Drachmann. Re-written in English by Francis F. Browne. Chicago: A. C. McClurg & Co.

the world becomes once more a fit place to inhabit, even for such a creature as he is. Mrs. Harrison does not gloss over the unpleasant aspects of his life, and her descriptions are often unconventional to the point of daring. But we cannot think her work open to condemnation for this lack of reticence, since its moral purpose is clearly held in view, and worked out with a firm hand. Two criticisms seem to us fair. One of them is that her hero too continually broods over his misfortune, too continually tortures himself and others by speaking of it. Terrible as such an affliction must be, it would in time find its way into the background of consciousness; it is the wont of nature to provide some sort of workable adjustment even in so desperate a case as this. The other criticism is directed to the machinery of the story. The introduction of the chap-book jingle, with its prophecy of Sir Richard's birth and fortunes, is a melodramatic feature quite unworthy of the art that has given us this sustained and impressive creation of character.

Popularity may safely be predicted for "The Benefactress," by the author of "Elizabeth and Her German Garden." Considered as a story, it is no great affair, but it makes up for the lack of plot-interest by its acute characterizations of persons and places, and by its shrewd humor. The heroine is a young English girl whose home surroundings are rather vulgar, and who escapes from her depressing English environment through the happy chance of a country estate in Germany to which she falls heiress. She visits the property with no further intention than that of inspection, but when on the spot, a fine philanthropic notion gets into her unsophisticated head, and she determines to convert her new property into a home for forlorn females with whom the world has dealt harshly, herself living with them as a sort of guardian angel. There are to be twelve of the chosen, and they are to be secured by judicious advertising, and careful sifting of the applications. When three inmates of the home have thus been secured, the plan is put in full operation, but proves a distressing failure. The atmosphere of love and sympathy which the heroine seeks to create for her charges somehow fails to develop, and she is made to suffer for a too confiding faith in human nature. Instead of fitting into the scheme of things prepared for them, the women display about every form of meanness and hypocrisy and backbiting. Things are all at sixes and sevens, and the benefactress, having learned her lesson, does not know how to escape from her unpleasant predicament. Fortunately, a neighboring nobleman provides a way of escape upon the usual terms. What becomes of the philanthropic idea after their marriage is not related, but we may imagine the outcome. Events are huddled far too closely together near the end of the story to be satisfactory, but the author has had her fling, and that is, after all, the main purpose of her book. Knowing German life as intimately as she does, her book is charmingly revealing, but we

may say fairly that the disagreeable types of character upon which the author's talents are exercised seem to have been selected with a malicious sort of delight, and that they are not sufficiently relieved by characters of more attractive endowment. The book is one to make its German readers wince, and even to make its English readers feel that the society which it depicts is caricatured rather than portrayed.

"The Secret Orchard" is the work of Mr. and Mrs. Egerton Castle, which is equivalent to saying that it is artfully contrived and full of romantic charm. But it is a rather poor example of the usually exquisite craftsmanship of these writers, and will add nothing to their reputation. The trusting wife, the libertine husband, and the young woman who makes the mischief, are all familiar enough to the novel-reader, and with these three the story is almost wholly concerned. It is saved from being commonplace by ingenuity of incident, animation of manner, and a diction which has the touch of delicacy. The "secret orchard" is simply a figurative designation of the unhallowed scenes in which unlicensed love accomplishes the wreck of faith and happiness.

In "The Traitor's Way," Mr. S. Levett-Yeats tells a story of the French court and the French wars during the brief reign of Francis II. It is a vigorous narrative, replete with dramatic situations, but not very successful in sketching the historical background of the action. The hero (who tells the story) assures us at the outset that he is a traitor of the blackest dye, and his performance makes the assurance good. A book which has a despicable hero is always handicapped, and the hero in the present instance makes matters worse by the possession of a sort of conscience that compels him to insist upon his own villainy upon every possible occasion. We are bound to take him at his word, and the result is rather unpleasant.

"A woman is something fugitive, irrational, indeterminate, illogical, and contradictory." These words from Amiel are given us as the introduction to Mrs. Peattie's story of "The Beleaguered Forest," and to their concrete illustration the book is devoted. It is a story that must be wronged by any retelling, for it deals with temperament rather than action, and the character of the woman who is its central figure is delineated by an infinity of delicate touches, not by a few bold strokes. That an impulsive girl should link her fortunes with those of a morose man of middle age, already half-paralytic through addiction to an insidious drug, and go off to live with him in his lumber-camp in the northern wilderness—this is the least part of the story, and yet it is about all there is to tell. What chiefly concerns the reader is the development of her character under these conditions, and it is with keen interest that we follow the process by which a strong-souled woman is shaped to take the place of an erratic and irresponsible maiden. When the term of her self-discipline is ended by the fortunate

death of her husband, and she returns to civilization with the closing chapter, we feel the satisfaction of having witnessed a deeply interesting experiment in kinetic psychology. Mrs. Peattie's book has many good qualities. Although it has chiefly to do with a morbid theme, it is rather bright than gloomy, rather high-spirited than dejected. It is also amazingly clever in its turn of phrase, so clever, indeed, that it moves in a sort of artificial world of its own, in which people are invariably witty or epigrammatic when they converse, and preternaturally subtle when they fall into the mood of reflection.

The vernacular of the logging-camp, which plays a necessary part in Mrs. Peattie's novel, reappears in the next book on our list, "The Strength of the Hills," by Miss Florence Wilkinson. Here the scene is not Michigan, but the Adirondacks, and with this common feature the resemblance ends. Miss Wilkinson's book is the ninth in the "American Novel Series" of which we have spoken on several earlier occasions, and the second volume of the series to bear a woman's name. It is a much better book than the author's earlier novel, although certain trivialities of incident weaken it not a little. The hero is a semi-educated rustic, a lumberman by vocation, and by avocation an itinerant lay preacher of the Methodist persuasion. He is rugged and sincere, but not exactly loveable. The novel gets its title from his character, and his personality dominates the action throughout. But the book is not all sombre, and many animated scenes relieve the gloom which the hero generally contrives to bring with him. In fact, we are rather glad when he is in the background, although his character affords the *raison d'être* of the writer's scheme. His sister Sararose, wayward and charming, is always a welcome presence, and the serious young woman who understands and almost loves him wins a high place in our esteem. Also, and perhaps above all the rest of its good qualities, the book is filled with the spirit of the woods and the mountains, and effectively preaches the Wordsworthian gospel upon every possible occasion.

The tenth in this same "American Novels Series" is by Mr. Basil King, and its scriptural name is "Let Not Man Put Asunder." We surmise the divorce problem from the mere sight of the title-page, but this hardly prepares us for the number of unhappy marital combinations that appeal to us for sympathy and judgment. To begin with, the hero and heroine are married and divorced, to be reunited at the very end. Meanwhile, the heroine has married another man, himself having a divorced wife living at the time. When the latter dies, he takes it so much to heart that he shoots himself, thus leaving the way clear for his second wife to return to her first husband. Meanwhile, the hero's sister has got a divorce from her English husband, and the latter straightway marries another American girl, herself the child of parents divorced early, and remarried late in life. Here is a coil

indeed. The purpose of it all seems to be the inculcation of Mr. Punch's "don't," as applied to divorce instead of marriage. The sermon is not very effective, for the social difficulties of a divorced person seem to provide the chief arguments against the practice. The story has little action, and is characterized by a certain hard brilliancy. The occasional attempts to be either pathetic or tragic are made perfectly futile by the artificial nature of both theme and treatment.

It is natural to expect steady progress in the work of a young novelist of Mr. Robert Herrick's parts, and we think, on the whole, that "The Real World" indicates a real advance in his grasp upon life. A haunting sense that the shows of existence are not its reality has obsessed the minds of many poets and seers, from Plato to Shakespeare, from Omar to Kant; — as Carlyle somewhere says: "All deep souls see that." But the mind that has once detected the illusion does not rest content; it strives to construct the elements of a new world that shall have the stamp of reality. To it then comes the behest of the spirit chorus in "Faust":

"Prächtiger
Baue sie wieder,
In deinem Busen baue sie auf!"

That way, no doubt, lies mysticism, but that way also lies the possibility of reshaping life in accordance with eternal truth and the divine purpose. This may seem a solemn exordium for our brief discussion of Mr. Herrick's new novel, but the work of this writer has a quality that suggests large ideas and philosophical problems. In form, the novel is essentially a biography of its hero during the years that bring him to full manhood. We believe that "Jock o' Dreams" was first thought of for a title, which would have had the advantage of indicating more clearly the personal character of the work. The hero is a youth who from his earliest years lives a life apart from its dull and vulgar environment, a youth beset by fancies, who slowly struggles upward to the light of self-consciousness and the knowledge of good and evil. He finds his real world in the moment of victory over temptation and the triumph of will over sensual impulse. The central passage of the book is so fine that we must quote it. "Out of the shadows of things, out of the broken ideals, the wooden dummies with which he had labored so many years, a world seemed to be born, a new world that was true to the touch, where he could live and work untormented by shadows. He felt the eternal conviction of will, undebatable and undemonstrable — the will that shapes and makes; the will that creates the real from the unreal; the will that out of pain and labor gives peace!" The real world is the world in which such abstractions as truth and justice and righteous living are seen to be the only things that are truly concrete, and each of us may, by a resolute exercise of the will, recreate this world for himself. There is a quite different sort of realism also to be found in Mr. Herrick's novel — the sort of literary

realism of which Mr. Howells is the typical exemplar. Some of the earlier chapters might almost be taken for the work of Mr. Howells, were it not for their lack of gentle humor and genial philosophy. Mr. Herrick's philosophy is austere rather than genial, and a somewhat deadly seriousness takes the place of humor. This we take to be a defect, as well as the fact that it is rare for one of his characters to impress us as a person of strong vitality. In a word, Mr. Herrick's work thus far seems to us over-intellectualized — a good fault, considering what most novelists expect us to put up with, yet none the less a fault of balance and of sympathy.

The unexplored regions about the poles constitute about the only part of the earth's surface that may now be exploited by romancers who wish to be absolutely untrammelled by actual fact. Central Australia, the Gobi desert, and the land of King Solomon's mines might properly be put to such use a few years ago, but exploration has now left little to discover anywhere short of the polar circles. Both of the poles have recently been chosen for the purposes of romantic fiction, the North Pole by Mr. Robert Ames Bennet, and the South Pole by Mr. Albert Bigelow Paine. Mr. Bennet's book is called "Thyra, a Romance of the Polar Pit." The hero gets there in a balloon, and finds a race of hardy Norsemen, the descendants of a daring viking leader who, a thousand years ago, found his way through the icy barrier of the North. By a strange chance, a fragment of the Gospels, translated into Old Norse, also found its way to the pole, and so we are confronted with the strange spectacle of a community, essentially heathen in tradition, yet having a polity based upon the Sermon on the Mount. The adventures of the hero and his companions are very surprising indeed. There is a love story, of course, with Thyra for its polar heroine. The narrative has no style worth speaking of.

Mr. Paine's "Great White Way," which is "a tale of the deepest South," also has little to boast of in the way of literary art, but it presents a fairly thrilling series of happenings. For the Antarctic region also proves to be inhabited by a strange isolated people, to which the explorers find their way by means of yacht and balloon. This folk is characterized by the power of thought-transference, which obviates the grosser necessity of speech. (We recall a use of the same idea in an Antarctic romance published about twelve years ago.) The greater part of the story is occupied with the process of reaching the pole, and this is really the best of the book, for the languid race who are discovered at the end of the journey are not of exciting interest. The jocular millionaire who carries out the expedition provides the book with an element of farce-comedy, but his cheap witticisms grow monotonous after a time. The love situation, in this case, is created within the limits of the exploring party, and thus dispenses with an analogue of Mr. Bennet's Arctic heroine.

Mr. Jeremiah Curtin has set out to make the American public acquainted with a new Polish novelist, Mrs. Eliza Orzeszko, whom he calls "the greatest female writer and thinker in the Slav world at present." This claim is a safe one, as far as the average reader is concerned, who is probably unacquainted with the work of any other woman writer of Russia, Poland, or Bohemia. Without venturing to subscribe to Mr. Curtin's comparative dictum, we may at least say that "The Argonauts," which he has chosen out of some forty volumes to represent the work of this accomplished woman, is a novel well worth reading, and unexpectedly strong in its portrayal of character. The Argonauts are the seekers for the golden fleece, and in our modern world they are called money kings and captains of industry. These titles are fairly descriptive of Mrs. Orzeszko's David, who is the central figure in her work. He is a man of iron will, commanding personality, and an extraordinary genius for the solution of business problems. These qualities have made him enormously wealthy, but in the process of acquiring fortune, he has neglected his human duties as husband and father, and in the end this neglect recoils upon him, to the undoing of all his happiness. His suicide is the strictly logical outcome of such an existence; it takes the world by surprise, for he is at the height of his success, but the reader, who is shown what the world does not see, understands what it means to be brought face to face with the grim fact that life has been a failure in all its highest and holiest obligations. "The Argonauts" is a book that strikes no uncertain ethical note, and reveals a virile intellectual endowment on the part of the writer.

Another of the stronger women novelists of Europe is the Neapolitan Signora Serao, who is already fairly well known to our public. A recent translation gives us in a single volume the two stories, or novelettes, called "The Ballet Dancer" and "On Guard." While we have frequently expressed admiration for the longer novels of this writer, we have felt that they were somewhat overloaded, and that their excessive realism of the Zola type was a hindrance to their full effectiveness. From these two briefer studies we get a finer sense of the writer's powers, and a far greater artistic satisfaction than we got, for example, from "The Land of Cockayne." There is little here that is superfluous; the presentation is vivid, the psychology bears the stamp of truth, and the pathos is made the more moving from the very restraint used in its exhibition.

Two Russian novelists of force and originality have just been introduced to the English public. Mr. Dmitri Mérejkowski is the author of an ambitious trilogy in which he seeks to portray the conflict between Paganism and Christianity, not only in the ancient world, when these two gigantic forces literally clashed, but also in the modern world, which still finds the two terms typical of conflicting elements in human nature. According

to the author's view, both these elements are legitimate and sacred, and he seems to foresee, as a sequel to our present civilization, which treats Paganism and Christianity as opposing influences, a future civilization which shall reconcile the two in a single harmonious synthesis. The first section of this trilogy is called "The Death of the Gods," and has for its subject the career of the Emperor Julian. One can hardly miss the essential similarity between Mr. Mérejkowski's romantic treatment of the great Apostate and the dramatic treatment given it by Dr. Ibsen, in his wonderful "Emperor and Galilæan." In both cases, there is the same broad sympathy with the ideals of the hero, the same recognition of the hopelessness of his effort, and the same prophetic vision of a time when the old opposition shall no longer divide men from men, and even array the soul of the individual against itself. Certainly, Dr. Ibsen's vision of the "third kingdom" is at one with the vision of the author of this romance. We shall await with much interest the two remaining works, in which Leonardo da Vinci and Peter the Great are to be the central figures. Meanwhile, we may say of the present work that it is extraordinarily brilliant in its coloring, and successfully combines a truly vital interest with the truthfulness of scholarship.

The career of "Maxim Gorky," whose real name is Alexei Maximovich Pyeshkoff, has been varied and picturesque. Apprenticed to one trade after another, he soon tired of them all, finding a vagrant life much more to his taste. He became a cook's boy on a Volga steamer, a laborer in a bakery, an apple-peddler, a dock hand, a porter, and a railway watchman. He has thus seen much of life in its humble aspects and on its seamy side, for his career also includes several terms of imprisonment. He was an enthusiastic reader of all sorts of books from childhood, and began his literary career by writing sketches and stories for the newspapers. Recognition was promptly accorded to his literary work, and now, at the age of thirty-two, he has become one of the most famous of living Russian writers. His "Foma Gordyéeff," now translated by Miss Hapgood, is a very disagreeable book, yet a book that holds the attention by its extraordinary power of vivid portraiture, both of the minds and the bodies of its characters. We get very near to primitive man in these pages, where the brutish instincts of mere animalism find full play. This is relieved by an occasional touch of poetry or of mystical exaltation, but the sum total of the impression is not far from disgusting.

In "Orloff and his Wife," which is a collection of Maxim Gorky's short stories ("Tales of the Barefoot Brigade"), we have evidence of the author's versatility, although the types with which he is wont to deal are generally taken from the lower ranks of life. One exception is offered by the story of "Varenka Olesoff," which is concerned with characters of education and breeding. It is the only story in the collection that we have read with gen-

uine satisfaction, or that proclaims its writer in some sense the compatriot of Tourguénieff. Most of these pieces, in fact, are not stories at all, but realistic sketches of life, portrayals of mood, and psychological revelations.

Herr Drachmann's "Nanna," published in the popular series of "Tales from Foreign Lands," is a translation of the book called "A Paul and Virginia of a Northern Zone." It is one of the earlier and slighter works of the versatile Danish novelist and poet, but is nevertheless a charming idyl of sea-coast life. As the only one of Herr Drachmann's books thus far turned into our language it deserves a cordial welcome, and all the more so because of the exceptional grace and finish of the English in which it is reproduced.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*A Borgia
defense.*

There was a time when it seemed the tendency of historical investigation to belittle the heroes of a past generation. Either we are having the inevitable reaction, or the modern demand for novelty has caused the discovery of a more productive field in the glossing of characters reputedly debased. Whatever the cause, the student of to-day apparently delights in ferreting out undreamed-of virtues and various condoning attainments in the bad men of history. Mr. Frederick Baron Corvo has capped the climax in his "Chronicles of the House of Borgia" (Dutton). The author has unquestionably delved deep into the literature, and in particular into the church literature, of the Borgia period, and presents his gleanings in a fashion so unconventional as to add greatly to whatever interest may be felt in the subject itself. Moreover, the reader who has the courage to accustom himself to the author's amusing yet distracting use of capitals and full titles, will find in the English employed sufficient entertainment for the time spent in perusal. Either Mr. Corvo is a great master of the English language and disdains to use common words, or he is a distinguished example of the dictionary-taught foreigner. His method of treatment is as unique as is the language employed; professedly scorning a systematic arrangement of material, he skips from one topic to another with a suddenness that perplexes, yet attracts by its very freedom from restraint. It becomes an interesting study to guess where he is likely to touch next. As for the subject-matter of the book, the defense of the Borgias becomes an exceedingly easy task by the methods used. Mr. Corvo first postulates the immorality of the times, and so excuses his heroes as simply representatives of their period. This suffices for the undeniable looseness of life displayed by Cæsar Borgia, and by Alexander VI. before he was elevated to the Papacy. The historic crimes attrib-

uted to these personages the author denies altogether, basing his arguments on the non-credibility of the written accounts upon which historians have depended. These are not credible, he states, because produced either by confessed enemies of the Borgias, or by mere writers of the tittle-tattle gossip of the age; and in either one of these categories all written documents on the subject are placed. The treatment throughout is that of an argumentative partizan. Hence, the book is not scholarly, and is not convincing; but it is interesting, and as a beautiful example of the printer's art it will attract instant attention.

*Lights, new and old,
on South Africa.*

"Ex Africa semper aliquid novi," quotes Mr. Maurice Fitzgibbon in his "Arts under Arms, an University Man in Khaki" (Longmans); but there is little new to be expected of a book that is largely given up to "explaining" why the Thirteenth Battalion of Imperial Yeomanry was captured by Christian de Wet recently. This note of explanations that do not explain has been dominant in the news from the dark continent from the beginning of the war, and it seems to be still in fashion. Mr. Fitzgibbon had an appointment in Dublin University when the call came for Imperial Yeomanry. Under the terms of enlistment, he furnished his own horse and most of his equipment, and was to be paid a few pence a week. Then he went forth to do or die. De Wet saved him the alternative. Having medical knowledge, he was placed in charge of the health of a number of his fellow-prisoners, who had broken down on the march to Pretoria from Lindley in the Orange Free State. He remained at Reitz, as chief of the temporary hospital there, until Ian Hamilton's column released him. His experiences were not unpleasant — apart from the humiliating fact of his capture; and he returned to Ireland, after seven months of military life, with his desire for gore quite abated. The book is as cheerfully written as could be expected, and will be useful to some future apologist for England. — Far more novel is the fact elucidated in "South Africa a Century Ago" (Dodd, Mead & Co.) that the Lady Anne Lindsay, who wrote that delightful ballad of "Auld Robin Gray," was married to Andrew Barnard, and that he was appointed the first secretary of the Cape Colony, by Lord Melville, through his wife's influence. Lady Anne kept up a brisk correspondence with her old friend, Lord Melville, during her stay at the Cape, from July, 1797, to February, 1801; and these letters are used to make the present volume, with an introductory memoir by Mr. W. H. Wilkins, M.A., F.S.A. The letters are charming, so far as their style is concerned: the sprightly correspondence of a witty woman of the world. From them it may be deduced that Great Britain lost no time in beginning the series of errors which still characterize her South African policy. The Dutch were antagonized, their prejudices ignored, themselves made the objects of

British contempt, and an open disregard was shown of anything like a desire for a permanent alliance of interests between the two nationalities. The letters are valuable as describing in some detail the sowing of the crop of dragon's teeth which Mr. Fitzgibbon of the Imperial Yeomanry assisted in reaping.

*A welcome volume
from Mr. Birrell.*

Mr. Augustine Birrell, Queen's Counsel and Member of Parliament, has a clientage and constituency far beyond legal and political limits; by the members of which his reports are received and approved, and though "laid on the table," are taken from it again and again. His estimates of books and men fairly deserve their vogue; their frank personal note is not touched with conceit, and they help intelligent readers to an intelligent interest and some measure of knowledge of the subjects treated. Ten of his recent "Essays and Addresses" have been gathered into a neat little volume (Scribner), uniform with his "Obiter Dicta" and "Res Judicatæ"; and those who enjoy Mr. Birrell's felicitous style and shrewd though good-natured satire will welcome this addition to the list of his books. Six of the articles (those on Wesley, Froude, Taste in Books, the House of Commons, the Reformation, and Sir Robert Peel) have already appeared in various periodicals; the other four (on the Christian Evidences, the Ideal University, Walter Bagehot, and Robert Browning) are now published for the first time. The fact that some of these were addresses delivered on "occasions" may account for their slightness of structure and lightness of treatment (*e. g.*, the address on the Ideal University); the same fact does not prevent the paper on Walter Bagehot from being a sympathetic and even profound study of one of the most remarkable writers and thinkers of the nineteenth century. Of the Christian Evidences, Mr. Birrell writes with alertness though not with flippancy, tracing the history of religious polemics in England, and noting one great change in "the growing disposition to approach the central dogmas of Christianity by the avenues of Ritual. . . . Atmosphere is a great word just now. To deny the existence of atmosphere in the realm of thought is, in my opinion, proof of blunted susceptibilities." And Mr. Birrell concludes that "We seem to be approaching a time in England when sceptics and divines may shake limp hands. The divine need no longer assert that he can compel belief or prove anything, except, experimentally, upon the sad heart of man; whilst the sceptic may as well at once admit that he has disproved nothing."

*In the
Western
wastes.*

In spite of much magazine literature in which the Indian and the army post of the Southwest fill a large place, and of ponderous tomes in which the reports of government surveys have appeared, the desert — our own great desert of the Southwest — is practically a *terra incognita* to the American public. In Professor John C. Van Dyke we have at last

a pathfinder through these wastes who does not pin Nature to a board and chart her beauties with square and compasses, but portrays her glory, her grandeur, and her mystery with an artist's appreciation of color and form and with a Nature-lover's enthusiasm for this somewhat novel and unusual part of the out-of-door world. His book, "The Desert" (Scribner), is not a work of travel, nor is it an artist's diary of two years' enforced sojourn in the desert. It is better described by the subtitle, "Studies in Natural Appearances," and is a very comprehensive discussion of the arid world in all its aspects, though never technical and always full of life and interest. First impressions of the desert landscape, the make of the desert, the incessant strife of contending forces and the inevitable triumph of silence and desolation, are all portrayed with skill and power. The mirage, the desert sky and clouds, and the wonderful color effects, are described and critically analyzed from the artist's point of view, while the scientific explanation of the phenomena is given in untechnical language. The writer is also a naturalist of very keen powers of observation. The struggle for life is here at its keenest; sharp and thorny, lean and gaunt, swift and fierce, are the favorite adjectives. The Painted Desert, the Grand Canyon, the mesas and foothills of Southern Arizona, and the mountain barriers of California, are described with equal charm. No less pleasing are the occasional glimpses of the author's personality which the reader catches from time to time in his soliloquies on art and nature, on life and destiny. The book will be a revelation to all who have seen Arizona and Sonora, as well as to many who have not seen them; and it should be in the travelling-bag of every transcontinental tourist by Central and Southwestern routes.

*Woman in the
Golden Ages.*

The volume on "Woman in the Golden Ages" (Century Co.), which the author, Mrs. Amelia Gere Mason, says has come as a "labor of love" from her pen, is one more witness to the beautiful workmanship which love inspires. It is larger in scope than her volume on "Women of the French Salons," but, like the earlier work, is scholarly enough to be authoritative without being compendious enough to be dull. How hard it must have been for a modern woman to write of Sappho and the First Woman's Club, and frankly to admit that the secretary of that club did not engrave her minutes on stone for the benefit of her nineteenth-century sisters! Or to enter in imagination the First Salon, held by Aspasia in the house of Pericles, and not add to her page a fanciful line which might be mistaken for history! Yet Mrs. Mason has done all this. She says unmistakably, "So much we know; the rest we can only guess." To this wisdom of keeping her historical conscience clear, she has added that of choosing a sensible point of view. She discusses the women of the early and the later ages of Greece and Rome, of the early Church, and

of the Renaissance, not in their relation to any narrow phase of the "woman question," but as all-around beings who have husbands, children, homes, and social graces, as well as political possibilities. How true a perspective she gains by such a treatment, is made evident by her closing chapter on the present day Woman's Club. A more just and wholesome estimate than this of the gains and losses of the modern woman, it would be difficult to find. But with all her scholarliness and wisdom, the author does not forget that "it is necessary also to please." Her writing is never heavy, and her wit is often deliciously caustic. Her sense of selection is unerring, and saves her work from being crowded and encyclopædic. The club woman who has a paper to write may think the chapters discursive, and the historic thread of "this from that" too slightly traced. But he who reads for enjoyment will find ample amends in the delicately appreciative pictures of the women of the past, and the pungent comments on the times in which they lived.

*Music:
its nature
and its masters.*

In "Music and Its Masters" (Lippincott), Mr. O. B. Boise, a musician of international reputation, has endeavored, through showing the true nature of music and the conditions that are essential to its growth in breadth and significance, to incite amateurs to a more respectful consideration of its claims. All real students are familiar with the history of music, from the first pan-pipe to the elaborate perfection of the modern orchestra; so that this portion of his work, together with his treatise on the origin of music and the character of its action on intellect and emotion—favorite themes with æsthetic philosophers,—are superfluous. His discussions on musical compositions, from Polestuna to the present day, are more *a propos*; and in his critical analysis of the works of the great musicians he is particularly successful in showing the special intention of each master, the individuality, and, where possible, the underlying purpose of his art. It is not hard to discern that the author is a keen Wagnerian, and consequently holds a high opinion of Brahms and Tchaikovsky. The earnest study of any branch of learning broadens the perceptions; and when Mr. Boise formulates his reasons, tersely and precisely, for naming Bach, Beethoven, Schumann, Schubert, Mendelssohn, and Wagner, as the epoch-making musicians, we realize the true value of his critical ability. The book is pervaded by an enthusiasm which gives a peculiar zest to its critical portions; it is not technical in the ordinary acceptance of the term, although the mention of certain fundamental principles was necessary in forming a basis for the author's æsthetic theories.

*Colonial wars
and warriors.*

The Very Rev. Cyrus Townsend Brady seems to have abandoned, temporarily at least, the preaching of the gospel of the Prince of Peace, and to have set about preaching the gospel of war in all its

cheerful and seemly details. "Colonial Fights and Fighters" (McClure, Phillips & Co.) is his latest contribution to the literature of gore,—the successor in publication, though the predecessor in historical time, of his "American Fights and Fighters." His point of view is admirably set forth in the adjectives with which he decorates his *dramatis personæ*, thus: "The proud, cruel, domineering, indomitable Spaniard"; "the gay, debonair, dashing, brilliant Frenchman"; "the merciless, rapacious, lustful, yet courageous Buccaneer"; "the base, brutal, bloodthirsty Pirate"; "the plumed and painted Savage with his fearful war-cry, his stoic endurance, his subtle strategy"; "the cool, stubborn, persistent, persevering, heroic Englishman"; and "the hardy Colonist, adding to his old-world stock the virtues generated by the new life in a new land." These phrases seem to indicate a certain lack of the humorous sense in the reverend author: what a re-arrangement of epithets there would be, for example, if the painted Savage were permitted to put in print his impressions of the heroic Englishman and the hardy Colonist! Unquestionably the book is interesting — just as the apples were to our first parents in the Garden. So was its companion volume on "American Fights and Fighters," and so will be the volume newly announced on "Pioneer Fights and Fighters." But there will be the feeling in certain quarters that the books will be read, not for the excellence of the cause for which the fighting was done, — for there seems to have been just as many fighting against the cause as for it, — but for the fighting itself; and if this is what Christianity is coming to mean in the twentieth century, the less we have of it from the clergy the better. *Quis custodiet custodiet?* Who will pacify the peacemakers?

*Syria and
Palestine in
early times.*

There was no portion of the ancient Eastern world that was so often overrun by invading armies as the eastern shore of the Mediterranean Sea. Its location between the great powers of Asia and Egypt made it of peculiar importance. Professor L. B. Paton's "Early History of Syria and Palestine" (Scribner) is a collection and presentation of the main facts found in the literatures of ancient oriental peoples touching this small section of country. The whole stretch of time covered extends from the earliest traditions and records of the population of those lands down to the fall of Babylon in 538 B. C. This period is broken into thirteen chapters. Some of those preceding the settlement of the Hebrews in Palestine are "The Earliest Inhabitants," "The Old Babylonian Supremacy," "The Amoritic Migration," "The Rule of the City of Babylon," "The Canaanitic Migration," "The Egyptian Supremacy," and "The Rise of the Aramæan Nations." In the treatment of each of these chapters, the author has either consulted the sources themselves, or specialists who deal directly with the ancient records. His scrupulous care in dealing with the

actually recorded facts of those records is everywhere in evidence, unless we should except his method of dealing with the records of the earlier books of the Old Testament. Theories seem largely to have dominated much that he has to say on the statements recorded in the Hexateuch. But the book does a valuable service in collecting and arranging material otherwise found only in scores of works. The Bibliography of the subject and the chronological tables are especially serviceable for students who are entering upon the study of those early times. Index and maps also add no small part to the completeness of this volume — a useful handbook for every student of the ancient Oriental world.

*The borders
of dreamland.*

When Mr. H. G. Hutchinson in his work on "Dreams and their Meanings" (Longmans) tells the reader that he introduced a sketch of what science has to say about dreams so as to "bring the reader up (or down) to that equal state of ignorance with the writer," he disarms all criticism. This is an avowedly popular book, is agreeably written, and in large measure is a contribution to the anthropology of dreams. There is, too, an entertaining discussion of the dreams that are of most frequent occurrence, upon which the author has collected quite a fund of material. The dreams of falling, of flying, of appearing in society with a shocking paucity of garments, of being pursued by a bogey, or even of dying and holding a post-mortem examination of oneself,—these all occur and are variously presented from the answers of correspondents. Upon this follow two rather dreary and inconsequential chapters from the material furnished by the Society for Psychical Research as to telepathic and premonitory dreams. The whole volume thus does nothing more than loiter agreeably in the outskirts of an interesting region. It is a traveller's account of a country, lightly and agreeably presented; not a student's report upon the fauna and flora. Taken at its proper standard, it forms as agreeable an introduction to this aspect of dreamland as may easily be found; but whether it is a good or desirable side is another question. For people who like this sort of book, this book may be recommended as the sort they are likely to enjoy.

*A handbook
of politeness
for Americans.*

Mrs. Burton Kingsland's "Etiquette for All Occasions" (Doubleday, Page & Co.) errs in a title that is too inclusive. The author is concerned only with a single class — that comprised in what is known as "polite society," — and only with making those in this class as polite as possible. Now there are occasions in life which have little or nothing to do with polite society as such, and there are other occasions in which it seems to be necessary to be impolite; and these Mrs. Kingsland leaves quite alone. It was Sidney Smith, if recollection serves aright, who remarked that the memory of social obliquities

persisted when that of sins failed; and in a society so plastic as that in America, the need for instruction among those who are going up the social ladder is doubtless great. For these, such books as this are written. Nothing is said, however, about such methods of climbing as involve the snubbing of those outstripped in the ascent, or the conciliation of those above; nor are any provisions made for those who might like to climb down with ease, if not with grace. What the book might contain to advantage is a plain statement that the practice of polite manners, as generally understood in the United States, requires a certain endowment of wealth,—social position of almost any sort being based upon expenditure more or less lavish. The book has a praiseworthy chapter on manners in the older countries, France in particular, from which it may be learned that Americans at their politest have still a great deal to learn. Generally speaking, American etiquette might be discussed under two heads: When Does it Pay to be Polite? and When Does it Pay to be Rude? Mr. Thorstein Veblen has cast much light on this alternative problem in his admirable "Theory of the Leisure Class."

*Hamilton
as a builder
of the Republic.*

The little volume on Alexander Hamilton, written by Mr. C. A. Conant for the "Riverside Biographical Series" (Houghton), is only an outline of the great career of its subject, but it shows the skill of the trained student and writer in its clearness and proportion. Mr. Conant seems to be of the opinion that the form of our government, its successful establishment, and its later greatness, are due to Hamilton more than to any other man. Washington and Jefferson and Marshall are made secondary in their direct influence toward these ends. This impression may be due to the narrow limits of the sketch, and the fault of making its subject the centre of influence is partly inherent in historical biography; but the reader who is familiar with our history can easily supply the other influences that were working with Hamilton's, while the untrained reader will get from the book what he needs to fill out the common idea of our early national history.

*A brief
biography of
Cromwell.*

The history of Oliver Cromwell from a biographical point of view is presented by Messrs. Longmans, Green, & Co. in a new reprint of the earlier work by Mr. Samuel Rawson Gardiner. Though revised by the author, little change has been made in the subject matter. The work has long been regarded as a model in condensed biographical writing, and its appearance at a moderate price will certainly be welcomed. Mr. Gardiner's Cromwell differs from the more modern Cromwell in that greater stress is laid upon the earlier and military period of his life, and less upon his acts as a ruler of England. Present-day criticism attributes to Cromwell a great genius in constructive statesmanship. This is not the view

of Mr. Gardiner; though the plea is not combatted, for it had not arisen at the time the book was written. It is likely indeed that in the recent Cromwell revival a greater prescience has been credited to him than he was rightly entitled to; and in this respect an acquaintance with Mr. Gardiner's simple, honest, and God-fearing hero will well serve to restore a just balance.

BRIEFER MENTION.

For the curious, "The Last Words of Distinguished Men and Women" (Revell), compiled by Mr. Frederic Rowland Marvin, will have a melancholy interest. The names of those whose death-bed reflections are here recorded are arranged in alphabetical order, and in most cases a few lines, sometimes a page or two, of biographical comment are added. The compilation has evidently been made with care, and in details of typography and printing the book is very satisfactory. A wide range of names is covered in the three hundred and more pages, and the volume should have some value for reference.

Mr. John Burroughs has compiled for Messrs. McClure, Phillips & Co. a selection of "Songs of Nature" from English and American poetry. The volume is a very personal one, being made up wholly of the things that the editor likes, rather than of the things generally approved. The introduction makes some pertinent observations, such as: "The painted, padded, and perfumed Nature of many of the younger poets I cannot stand at all." "When I find poppies blooming in the corn in an American poem, as I several times have done, I pass by on the other side."

A serious book, but one in which the subject is too comprehensively grasped to be devoid of humor, is Mrs. Heloise Edwina Hersey's "To Girls: A Budget of Letters" (Small, Maynard & Co.). The author's extended experience as an educator enables her to speak with authority, and this same experience has given her that charity which does not fail because strenuous demands are made upon it. The lighter phases of life are touched upon, as well as the great questions of all ages—religion, wealth and its uses and abuses, health, and a thousand things besides which may be read with advantage by the sex to which the letters are *not* addressed as well. There is a notable absence of cant throughout the book.

"The Laurel Song Book," edited by Mr. W. L. Tomlins for advanced school work and choral societies, is published by Messrs. C. C. Birchard & Co., Boston. The collection is noticeable for its large proportion of compositions by recent writers, mostly Americans. While the aim is laudable enough, while excellent things are written by modern composers, and while the taste of Mr. Tomlins himself is nearly always true to a high mark, yet we cannot but feel that young people should be occupied chiefly with songs that have an unquestioned place in the history of culture, rather than with recent compositions, no matter how meritorious. The songs we learn in childhood remain with us for life, and it means a great deal to go through life with the immortal melodies ringing in our ears. Nothing should be allowed to divert the teacher of singing from this conception of his primary obligation.

NOTES.

"Deutsche Sagen," by Miss Franciska Geibler, is an elementary reading book in German, based upon legendary material, and published by Messrs. Longmans, Green, & Co.

A new edition of Dr. George Willis Botsford's "History of Greece for High Schools and Academies," first published three years ago, is now sent out by the Macmillan Co.

Saint Teresa's "The Way of Perfection" forms the second volume in the recently-inaugurated "Cloister Library," edited by Mr. A. R. Waller, and published under the Dent-Macmillan imprint.

"A Critical History of Opera," by Mr. Arthur Elson, a son of the veteran Boston critic, is a useful little book, provided with many portrait and scenic illustrations, just published by Messrs. L. C. Page & Co.

The two-act comedy "Zaragüeta," by Señor Miguel Ramos Carrión y Vital Aza, has been edited, with notes and vocabulary, by Professor George C. Howland, and is published by Messrs. Silver, Burdett & Co.

The late Dr. Buchheim's school edition of Goethe's "Hermann und Dorothea," with an introduction by Professor Edward Dowden, has just been published by Mr. Henry Frowde for the Oxford Clarendon Press.

A new volume in the "Temple Classics for Young People" (Dent-Macmillan) is a collection of "Stories from Le Morte Darthur and the Mabinogion" by Miss Beatrice Clay, with a colored frontispiece and other illustrations by Mr. C. E. Hughes.

Messrs. Silver, Burdett & Co. publish "A Graded List of Poems and Stories for Use in Schools," prepared by Mr. Charles B. Gilbert and Miss Ada Van Stone Harris. The classification is by grades, and covers the eight years of the ordinary elementary school.

A new edition in three volumes of "Chambers's Cyclopædia of English Literature" is now in course of publication by the J. B. Lippincott Co. The work has been greatly extended, and to a considerable extent reconstructed and rewritten.

The Messrs. Scribner import an edition of "The Poems of John Milton," printed on very thin paper, and tastefully bound in limp leather. Although the type is fairly large, and readily readable, the volume is of such dimensions as easily to slip into the pocket.

Messrs. Henry Holt & Co. are the publishers of Schiller's "Die Braut von Messina," edited by Professors A. H. Palmer and J. G. Eldridge, and of Goethe's "Reineke Fuchs" (the first five cantos), edited by Mr. L. A. Holman. Kaulbach's illustrations add not a little to the attractiveness of the latter volume.

The issue of "Life" for December 26 constitutes its one thousandth number, and pleasantly bespeaks the permanence and prosperity of this sprightly publication. "Life" is something more than the best of our humorous weeklies; on its serious side it is as fearless a power for truth and right thinking as we have in the periodical world to-day.

The next publication to be issued by Mr. Clarke Conwell at the Elston Press will be "The Art and Craft of Printing" by William Morris. This work will present, for the first time, a complete record of Morris's written and spoken words concerning his views on printing and his work at the Kelmseott Press. The edition is limited to 300 copies.

Mr. E. F. Harkins is the author of a series of "Little Pilgrimages among the Men Who Have Written Famous Books." There are a score of sketches, all of living American authors, and nearly all accompanied by portraits. The writing is agreeably chatty and anecdotal, and the portraits are excellent. Messrs. L. C. Page & Co. are the publishers.

Several years ago, Messrs. Dodd, Mead & Co. reprinted Mrs. Trollope's famous book on the "Domestic Manners of the Americans." The book still seems to be in demand, for we now have a new edition, two volumes in one, with the interesting if libellous original illustrations, and Professor H. T. Peck's words of introduction to the modern reader.

A quarto volume in the astronomical series of publications of the University of Pennsylvania gives no less than nine hundred measures of double stars, made by Mr. Eric Doolittle with the eighteen-inch refractor of the Flower Observatory. The stars measured have been selected from Mr. S. W. Burnham's lists, and the results have been critically examined by that veteran observer.

The "Outlines of Political Science," by Messrs. George Gunton and Hayes Robbins, may be used as a text-book, and will also be found readable by others than schoolboys. Professor Gunton's protectionism is still in evidence, but time seems to have mellowed its vigor, and it now approaches more closely to a rational view of the subject. The publishers are Messrs. D. Appleton & Co.

Messrs. G. P. Putnam's Sons are the publishers of a new edition of Prince Peter Kropotkin's "Fields, Factories, and Workshops." This extremely interesting and valuable work, first published in 1898, deserves to be widely read, and the present low-priced edition should reach a wide circle of students and other persons in search of economic facts as distinguished from economic fancies.

"The Faculty Corner" is the title of an unpretentious volume which comes to us from Iowa College, and its contents consist of various papers contributed by members of the teaching staff to a college publication. They include such subjects as "Education according to Nature," "Notes on the Modern Drama," "The Song Spirit among the Greeks," "Some Experiences in Practical Politics," "The Bible in Chaucer," and "The Study of Society."

Mr. Elijah Clarence Hills, whose name has a strange look upon a title-page where all else is Spanish, has edited a volume of selections from the Cuban poets of the nineteenth century. These "Bardos Cubanos" are seven in number, and their names are Heredia, "Plácido," Avellaneda, Milanés, Mendiola, Luaces, and Lonea. Each is represented by a number of examples, and provided with a brief sketch of his life. The book is published in Boston, "EE. UU.," by Messrs. D. C. Heath & Co.

For the reader who wishes to take a rapid but intelligent survey of the French literature of recent years we can cordially recommend M. Georges Pellissier's "Le Mouvement Littéraire Contemporain" (Paris: Plon). This work covers the last quarter of the nineteenth century, and discusses in succession the five literary species of fiction, the drama, poetry, criticism, and history. It is an admirable book, written from the standpoint of the evolutionist critic, sane in its judgments, and brilliant in their setting-forth. The student

of French literature will find it particularly useful for orientation in the regions of recent poetry and the drama, which, even more than the others, need just such a survey as is given them in this satisfactory study.

An excellent book for children to read in connection with their school texts is the volume of "Stories from English History," which has been edited by Mr. Henry P. Warren from some unnamed English source, and is now published by Messrs. D. C. Heath & Co. The stories are very brief, very numerous, and very simply told. The pictorial features of the book, although of a sort frowned upon by severe educational theorists, will doubtless be welcome to the childish reader.

"Bell's Miniature Series of Painters" is the latest enterprise of the English art-publishers, Messrs. George Bell & Sons (New York: The Macmillan Co.). Mr. George C. Williamson is the editor of the series, which aims to help the beginner in art to a right understanding of the world's greatest painters. In the three volumes so far issued Mr. Williamson treats of Velazquez and Fra Angelico, and Mr. Malcolm Bell of Burne-Jones. The volumes are daintily printed and bound, and provided with numerous excellent illustrations.

Dante's "Purgatorio" is now issued in the "Temple Classics" series (Dent-Macmillan), uniform with the "Inferno" and "Paradiso" already published, thus completing this admirable edition of the "Commedia." The translation, printed on alternate pages with the Italian text, is in this case entirely new, and is the work of Mr. Thomas Okey, translator of Mazzini's "Essays" and joint author (with Mr. Bolton King) of a recently-published volume on "Italy To-day." The Arguments and other editorial matter are supplied by the Rev. Philip H. Wicksteed.

Mr. Andrew Lang's "Alfred Tennyson" (Dodd) is a volume in the "Modern English Writers" series, which already comprises an Arnold, a Ruskin, and a Stevenson. It is just such a book as we should expect from Mr. Lang upon the subject, wise and witty, unexpectedly allusive, temperate in its judgments yet warmly sympathetic with the genius of the poet. Considered as sober criticism, it is a book of fine insight and thorough acquaintance with its subject. It is also a book that scintillates with epigrams, and reflects light from many strange sources. With all its seeming lightness of manner, it really outweighs almost any of the graver commentators.

TOPICS IN LEADING PERIODICALS.

January, 1902.

American Commerce with Europe. F. A. Vanderlip. *Scrib.*
Anglo-French-American Shore. P. T. McGrath. *No. Amer.*
Antarctic Exploration. J. W. Gregory. *Popular Science.*
Bacon, Friar Roger. E. S. Holden. *Popular Science.*
Bell Music. H. R. Haweis. *Harper.*
Berthelot, Nestor of Modern Chemistry. *Review of Reviews.*
Canada, Reciprocity with. John Charlton. *Forum.*
Census Office, Need of Permanent. W. R. Merriam. *No. Am.*
Charleston and her "West Indian Exposition." *Rev. of Rev.*
Chinese in America. Sunyow Pang. *Forum.*
Comets' Tails, the Corona, and Aurora Borealis. *Pop. Sci.*
Commercial Expansion, Unrecognized Factor in our. *N. Am.*
Crockett, David. Cyrus T. Brady. *McClure.*
Cuba's Economic Distress. Josiah Quincy. *No. American.*
Cuba's Needs, Our Honor and. Marrion Wilcox. *Forum.*
Eclipses of Sun, Recent Total. S. I. Bailey. *Popular Science.*
Educational System, Our. W. De Witt Hyde. *Forum.*

Electric Locomotion, High-Speed. T. C. Martin. *Rev. of Rev.*
Electric Transit in London and Paris. I. N. Ford. *Century.*
Engineering Institutions, Military Duty of. *Forum.*
England, Americanization of. Earl Mayo. *Forum.*
English Statesmen and Rulers. G. W. Smalley. *McClure.*
English, The Question of. Alice A. Stevens. *Harper.*
Filipino Views of American Rule. *North American.*
Fifth Theory of Disease, End of. C. V. Chapin. *Pop. Sci.*
Geography in Elementary Schools. W. T. Harris. *Forum.*
Geometry, Fairyland of. Simon Newcomb. *Harper.*
Girlhood, Evolution of. Henry T. Finck. *Harper.*
Good Roads Movement. Martin Dodge. *Review of Reviews.*
Howells as a Critic. Brander Matthews. *Forum.*
Human Breed, Possible Improvement of. F. Galton. *Pop. Sci.*
Huxley as a Literary Man. J. E. Routh, Jr. *Century.*
Inter-State Commerce Commission, Powers of. *No. American.*
Ireland's Industrial Revival. M. J. Magee. *No. American.*
Irrigation Legislation, Problems of. Elwood Mead. *Forum.*
Isthmian Canal, The. E. R. Johnson. *Review of Reviews.*
John Brown's Raid, A School-girl's Recollection of. *Harper.*
Justice, Mystery of. M. Maeterlinck. *North American.*
Labor, Consolidated. Carroll D. Wright. *North American.*
Lamarck. W. H. Dall. *Popular Science.*
London and New York. Sidney Brooks. *Harper.*
Metropolitan Museum Pictures. Charles H. Caffin. *Harper.*
Mexico, New Era in. Paul S. Reinsch. *Forum.*
Military Parades. D. B. Macgowan. *Scribner.*
Minnesota Seaside Station. Conway MacMillan. *Pop. Sci.*
Music of Shakspeare's Times. Sidney Lanier. *Lippincott.*
New Year's Day 20 Years Ago. C. B. Loomis. *Century.*
Nobel Prizes and their Founder. *Review of Reviews.*
North-folk Legends of the Sea. Howard Pyle. *Harper.*
Parma. Edith Wharton. *Scribner.*
Philippines and Our Military Power. J. F. Shafroth. *Forum.*
Play, Educational Value of. J. E. Bradley. *Rev. of Revs.*
Pope, Passing of the. Mrs. Belloc-Lowndes. *Lippincott.*
Pyramid, The Great American. H. I. Smith. *Harper.*
Pyramid, The Great. Cleveland Moffett. *McClure.*
Roads in the West, Burnt Clay for. *Review of Reviews.*
Russian Debt, The. A. Raffalovich. *North American.*
Scientific World, America's Inferior Place in. *No. American.*
Sugar Question in Europe. Yves Guyot. *North American.*
Tariff Legislation, Rake's Progress in. J. Schoenhof. *Forum.*
Telegraph Talk and Talkers. L. C. Hall. *McClure.*
Temperature, Low, Experiments in. H. S. Williams. *Harper.*
Tenement Settlement, A. Emma V. Rogers. *Rev. of Revs.*
Thackeray's Second Visit to U. S. J. G. Wilson. *Century.*
Treaty-Making Powers of the Senate. H. C. Lodge. *Scribner.*
Verse, New Volumes of. W. D. Howells. *North American.*
Virgins, Some of Our Wise. Lillie H. French. *Century.*
West, Irrigation in the. W. E. Smythe. *Review of Reviews.*
Western Emigration by Land. Emerson Hough. *Century.*

LIST OF NEW BOOKS.

[The following list, containing 118 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

The Life and Letters of Lady Sarah Lennox, 1745-1826. Edited by the Countess of Ilchester and Lord Stavordale. In 2 vols., illus. in photogravure, large 8vo, gilt tops, uncut. Charles Scribner's Sons. \$9. net.
Jane Austen: Her Homes and her Friends. By Constance Hill. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 279. John Lane. \$6. net.
Eugene Field: A Study in Heredity and Contradictions. By Slason Thompson. In 2 vols., illus. in photogravure, etc., 12mo, gilt tops, uncut. Charles Scribner's Sons. \$3. net.
Life of Sir William Wilson Hunter, K.C.S.I., M.A., LL.D., a Vice-President of the Royal Asiatic Society, etc. By Francis Henry Skrine, F.S.S. Illus. in photogravure, etc., large 8vo, uncut, pp. 496. Longmans, Green, & Co. \$5.40 net.

- The Life and Works of Friedrich Schiller. By Calvin Thomas. Illus. in photogravure, etc., large 8vo, gilt top, pp. 481. Henry Holt & Co. \$3.25 net.
- The Life of Lord Russell of Killowen. By R. Barry O'Brien. With photogravure portrait and facsimiles, large 8vo, gilt top, pp. 405. Longmans, Green, & Co. \$3.50.
- William Hamilton Gibson: Artist — Naturalist — Author. By John Coleman Adams. Illus., 8vo, gilt top, uncut, pp. 275. G. P. Putnam's Sons. \$2. net.
- The Personality of Thoreau. By F. B. Sanborn. Illus. in photogravure, etc., large 8vo, uncut, pp. 71. Boston: Charles E. Goodspeed. \$3. net.
- The True Story of Captain John Smith. By Katharine Pearson Woods. Illus., 12mo, gilt top, uncut, pp. 382. Doubleday, Page & Co. \$1.50 net.
- Quintus Horatius Flaccus: A Brief Survey of his Life and Writings. By Sidney G. Ashmore. With frontispiece, 24mo, pp. 48. New York: Grafton Press.

HISTORY.

- Studies in History and Jurisprudence. By James Bryce, D.C.L. 8vo, gilt top, pp. 926. Oxford University Press. \$3.50 net.
- Time Table of Modern History, A.D. 400-1870. Compiled and arranged by M. Morison. Oblong folio, pp. 175. Macmillan Co. \$3.50 net.
- The French People. By Arthur Hassall, M.A. 12mo, pp. 400. "Great Peoples Series." D. Appleton & Co. \$1.50 net.
- The Tale of the Great Mutiny. By W. H. Fitchett, B.A. Illus., 12mo, gilt top, uncut, pp. 384. Charles Scribner's Sons. \$1.50.

GENERAL LITERATURE.

- Shakespeare as a Dramatic Artist. With an Account of his Reputation at Various Periods. By Thomas R. Lounsbury, L.H.D. Large 8vo, pp. 449. "Yale Bicentennial Publications." Charles Scribner's Sons. \$3. net.
- India, Old and New. With a Memorial Address. By E. Washburn Hopkins, M.A. Large 8vo, pp. 342. "Yale Bicentennial Publications." Charles Scribner's Sons. \$2.50 net.
- From Homer to Theocritus: A Manual of Greek Literature. By Edward Capps. Illus., 12mo, pp. 476. Charles Scribner's Sons. \$1.50 net.
- Letters on Life. By Claudius Clear. 8vo, gilt top, uncut, pp. 277. Dodd, Mead & Co. \$1.75 net.
- Songs of Nature. Edited by John Burroughs. With photogravure portrait, 12mo, gilt top, uncut, pp. 359. McClure, Phillips & Co. \$1.50.
- Forty Modern Fables. By George Ade. 12mo, uncut, pp. 303. R. H. Russell. \$1.50.
- Mr. Dooley's Opinions. 12mo, gilt top, pp. 212. R. H. Russell. \$1.50.
- The Simple Life. By Charles Wagner; trans. from the French by Mary Louise Hendee; with Introduction and Biographical Sketch by Grace King. 16mo, gilt top, uncut, pp. 193. McClure, Phillips & Co. \$1.25.
- A Medley Book. By George Frost. 12mo, gilt top, uncut, pp. 204. Longmans, Green, & Co. \$1.50.

NEW EDITIONS OF STANDARD LITERATURE.

- The Latin Quarter ("Scènes de la Vie de Bohème"). By Henry Murger; trans. by Ellen Marriage and John Selwyn; with Introduction by Arthur Symonds. 12mo, gilt top, uncut, pp. 402. "Masterpieces of Modern French Fiction." Doubleday, Page & Co. \$1.50.
- Poems of John Milton. With photogravure frontispiece, 16mo, gilt top, pp. 526. Charles Scribner's Sons. \$1.20 net.

POETRY AND VERSE.

- Mater Coronata: Recited at the Bicentennial Celebration of Yale University, October 23, 1901. By Edmund Clarence Stedman, L.H.D. Large 8vo, uncut. Houghton, Mifflin & Co. \$1. net.
- With Lead and Line along Varying Shores: A Book of Poems. By Charles Henry Webb (John Paul). 12mo, gilt top, uncut, pp. 111. Houghton, Mifflin & Co. \$1.10 net.
- Poems and Inscriptions. By Richard Watson Gilder. 16mo, gilt top, uncut, pp. 101. Century Co. \$1. net.
- Turquoise and Iron. By Lionel Josaphare. With portrait, 12mo, uncut, pp. 104. San Francisco: A. M. Robertson. \$1.20 net.

- In Thompson's Woods. By Forrest Crissey. 12mo, gilt top, uncut, pp. 42. Chicago: Blue Sky Press.
- California Violets: A Book of Verse. By Grace Hibbard. 18mo, uncut, pp. 113. San Francisco: A. M. Robertson. \$1. net.
- King Arthur in Avalon, and Other Poems. By Sara Hammond Palfrey. 8vo, uncut, pp. 191. Boston: W. B. Clarke Co. Paper.
- Old Times and New. By Sara Hammond Palfrey. Illus., 16mo, pp. 49. Boston: W. B. Clarke Co. Paper.

FICTION.

- Under the Skylights. By Henry B. Fuller. 12mo, gilt top, uncut, pp. 382. D. Appleton & Co. \$1.50.
- The Velvet Glove. By Henry Seton Merriman. Illus., 12mo, pp. 294. Dodd, Mead & Co. \$1.50.
- Luke Delmege. By Rev. P. A. Sheehan. 12mo, pp. 580. Longmans, Green, & Co. \$1.50.
- In the Fog. By Richard Harding Davis; illus. by T. M. Pierce and F. D. Steele. 12mo, uncut, pp. 155. R. H. Russell. \$1.50.
- While Charlie was Away. By Mrs. Poultney Bigelow. 12mo, gilt top, pp. 166. D. Appleton & Co. 75 cts.
- Idyls of the Gass. By Martha Wolfenstein. 12mo, pp. 295. Philadelphia: Jewish Publication Society. \$1.25.
- Esther Mather: A Romance. By Emma Louise Orcutt. With frontispiece, 12mo, pp. 298. New York: Grafton Press. \$1.50.
- The Letters of Mildred's Mother to Mildred: Satirical Sketches of Stage Life. By E. D. Price. 12mo, pp. 153. J. S. Ogilvie Pub'g Co. \$1.
- An Idol of Bronze. By Louise Palmer Heaven. 12mo, pp. 244. New York: Grafton Press. \$1.50.
- Mata the Magician: A Romance of the New Era. By Isabella Ingalese. 8vo, pp. 183. Abbey Press. \$1.50.
- As They Did It; or, The First Church of Warden. By Rev. Fred M. Coddington. 8vo, pp. 450. Jennings & Pye. \$1.25.
- Bud: A Story of the Church of the New Humanity. By William Kennedy Marshall. 12mo, pp. 307. Jennings & Pye. \$1.
- The Quest for the Empress. By Albert J. Klinck. 16mo, pp. 93. Abbey Press. 50 cts.
- A Gumbo Lily, and Other Tales. By Stella Gilman. 16mo, pp. 176. Abbey Press. 50 cts.
- Jewels of Paste. By Sue Edwards. 16mo, pp. 116. Abbey Press. 50 cts.

THEOLOGY AND RELIGION.

- Biblical and Semitic Studies: Critical and Historical Essays by the Members of the Semitic and Biblical Faculty of Yale University. Large 8vo, pp. 330. "Yale Bicentennial Publications." Charles Scribner's Sons. \$2.50 net.
- The Study of Religion. By Morris Jastrow, Jr., Ph.D. 12mo, pp. 451. "Contemporary Science Series." Charles Scribner's Sons. \$1.50.
- The Legends of Genesis. By Hermann Gunkel; trans. by W. H. Carruth. 12mo, gilt top, pp. 164. Open Court Pub'g Co. \$1. net.
- Esoteric Christianity; or, The Lesser Mysteries. By Annie Besant. 12mo, pp. 404. John Lane. \$1 50 net.
- A Walk with Jesus. By Rev. W. H. Nelson, D.D. With map, 8vo, pp. 463. Jennings & Pye. \$1. net.
- The White Stone: Some Characteristics of the Christian Life. By John McGaw Foster. 16mo, gilt top, uncut, pp. 118. Longmans, Green, & Co. 80 cts. net.
- The Twentieth Century New Testament: A Translation into Modern English. Made from the Original Greek. Part III., completing the work. 12mo, pp. 150. F. H. Revell Co. 50 cts. net.
- The Art of Soul-Winning. By J. W. Mahood. 18mo, pp. 102. "Little Books on Practice." Jennings & Pye. 25 cts. net.
- Our Lay Office-Bearers. By Rev. G. F. Oliver, D.D. 24mo, pp. 98. "Little Books on Practice." Jennings & Pye. 25 cts. net.

NATURE.

- Forest Trees and Forest Scenery. By G. Frederick Schwarz. Illus., 12mo, pp. 183. New York: Grafton Press. \$1.50.
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No. 374. JANUARY 16, 1902. Vol. XXXII.

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PHASES OF LITERARY CRITICISM.

It is generally conceded that in the domain of literary criticism, America is far behind England, France, and Germany. Is this because the American people are too busy to think? Is it because, when they have a few hours to spare from the mad scramble for money, they devote themselves to recreation and amusement and let books take care of themselves? Is it because the morning and afternoon newspapers supply all their needs in the way of reading, with an occasional frothy novel snatched up and devoured with no higher literary purpose than to find out whether the hero and heroine marry in the last chapter?

There can be no doubt that the constant reading of newspapers spoils the mental appetite and digestion for thoughtful, masterly books. So many people are concerned with the present, with the concrete affairs of everyday life, that they actually think it a waste of time to read anything that will improve their minds. Hence the works of learned professors and of great authors (I do not mean popular authors, though certainly some of the latter are great) have a surprisingly limited circulation as compared to the whole population of the country. And even yet comparatively few people make a hobby of books as they do of other things.

If high-class and scholarly books now go begging among the masses, it follows that critical effort shares in the general apathy. There is little inducement for scientific criticism to assert itself. The output of the publishers is too often reviewed by professional critics in that perfunctory and hackneyed fashion which carries less and less weight each year with the general reader. Why? Because professional critics are seldom original thinkers. Besides, so enormous is the inflow of books—largely worthless—that, in order to keep their desks and tables half-way cleared, newspaper critics often "notice" volumes of which they have not even cut the leaves.

Scientific criticism is not accomplished in or for a day, a week, or a month. Criticism of a quality worthy the name implies that its pro-

ducer has lived as well as browsed in a library ; so that he knows his own capacity not only to think, but to love, to feel, to suffer. In other words, he must know some of the true meanings of life from actual experience, and not alone from study and hearsay. This requirement, too, makes the great poet, — as well as the great man in whatever walk of life. Literature and art are in their broadest sense expressions of life, of which the creative mind interprets some or many phases. Someone has defined art as truth filtered through a personality. But these definitions amount to very little. The main thing is to winnow the wheat from the tares in literature, and to read only such works as have intellectual beauty, moral force, and those ineffable inspirations which strengthen mind and character.

Contemporary criticism of the highest quality shows a wide divergence from that of fifty years ago, in that it is more liberal, more thorough, more expert. Its standards are higher. Arrant trash it usually leaves alone, as not worth wasting time over. This was once not so. Compare the quibbling, sometimes vicious, criticisms of Poe with the calm and philosophic utterances of Matthew Arnold. Yet to some minds Mr. Arnold was often too academic, too nonchalantly sure of classic criteria.

With most men and women, popular exposition still wins the greatest favor, — just as in creative literature what is simple and universal makes the strongest appeal. If there is one thing more than another that has vitiated English and American criticism within the past half century, it has been the tendency to sneer without cause, to make light of serious efforts, to lug in the morbidly introspective or the merely flippant things. Here and there a clear-eyed and clear-minded student rises to the requirements of the hour and gives us the final products of his analysis and ratiocination. Such results represent the most conscientious insight plus a broad culture and that indispensable something which we call style.

We need more critics, not less ; but we want them on the order of John Addington Symonds, Walter Pater, Professor Saintsbury, James Russell Lowell, Edmund Clarence Stedman. Do we need such critics as Taine, whose relentless and inadequate logic so repelled, dried, corroded, and saddened the delicate yet far from effeminate soul of Amiel ? The reading of Taine, he said, had to him "the smell of the laboratory ; it never inspired, but only informed, and gave algebra to those who asked

life, the formula for the image, the heady fumes of distillation for the divine intoxication of Apollo." As to a portion of Taine's work, this seems aptly true. Time and again I have tried to read "On Intelligence," and always with the same result — a sort of hungry disappointment. "One must stand as well with the public sentiment as with God himself," says the Talmud ; and it also says, "To the wasp men say, Neither thy honey nor thy sting."

If the critic has something to tell from the depths of his own heart, who will not listen ? We shall not think of him then as a man who has failed as an author and turned blackguard ; but as one who understands and respects his vocation. It is an admirable thing to be sure first of the good points in an author's work, to be attuned to the best that is in him. Few men are always equal to their best, and perhaps if they were they would become monotonous or too strong for human nature's daily food. If Homer sometimes nods, if Lowell drops occasionally from his higher moods, if Stevenson ranges from the most exquisite word-carving to childish dalliance, if Mr. Henry James frequently strains his diction to its most attenuated limits, even if Mr. Howells sometimes prefers to exalt the commonplace with an art fit for the realms of pure Romance, — we should remind ourselves that they all were or are human. If, in print, we choose to differ from them we must be certain that our point of view is at least wide enough to stand upon with both feet. Sainte-Beuve said of Massillon :

"It is not given to all minds to feel and to relish equally the peculiar beauties and excellences of Massillon. To like Massillon, to enjoy him sincerely and without weariness, is a quality and almost a peculiarity of certain minds, which may define them. He will love Massillon who loves what is just and noble better than what is new, who prefers elegant simplicity to a slightly rough grandeur ; who, in the intellectual order, is pleased before all things with rich fertility and culture, with small sobriety, with ingenious amplification, with a certain calmness and a certain repose even in motion, and who is never weary of those eternal commonplaces of morality which humanity will never exhaust."

It is doubtful if Schopenhauer would have felt edified by hearing the great French divine ; for Schopenhauer had the incredible temerity to say that "no change of human nature can ever be affected by the spread of moral doctrines." So here again is the point of view, which must not be lost sight of for a moment.

If a man stands aloof in his own inflexible

egotism to judge the efforts of others, he never can be a true critic. He must divest himself of personal prejudices and blind habits of arbitrary taste. If he applies comparisons, they must, in all justice, be such as he would willingly have his own statements weighed by. In other words, the critic owes it to his readers to put himself in the author's place as much as possible. This, to be sure, was not Macaulay's way nor Jeffrey's. Macaulay was a blind partisan in his decisions about everything. He sometimes demolished "his man," and then set him up again as he thought the man should have been in the first place. And we derive an idea from reading Macaulay that he was not so shrewd in his discrimination as his intelligence was colossal. Even when on the wrong side of a question he was forcible and clear, but these very qualities only made more vivid and complete his errors. With true British obstinacy, he would argue out an absurd proposition to the bitter end, sometimes as though in sheer desire to turn on a torrent of literary and historic allusions.

The ideals of a by-gone age are not binding upon us, except as we wish to have them so. We are far removed from much of the pagan thought which coëxisted with the highest civilization of the Greeks. They bequeathed much that the cultivated race of to-day would not willingly lose; but have we not gained much that they never had? It is the business of criticism to keep in touch with the movement of evolution and with the spirit of the twentieth century. Mr. Leslie Stephen declares that "the whole art of criticism consists in learning to know the human being who is partially revealed to us in his spoken or written words." This shows that Mr. Stephen is as much interested in life as in literature — a good symptom in any kind of a connoisseur. To some bookish souls literature is life itself, and the men and things around them vague shadows. A poetical friend of mine often confesses that he lives in the moon, and his practical knowledge of everyday matters is most amazing or amusing, according as one may regard it. We are a great deal better organized socially and intellectually than people were in that age which "made no sign when Shakespeare, its noblest son, passed away." Two sayings of Emerson — "Greatness appeals to the future," and "To be great is to be misunderstood," — contain clues to the reason why some great authors are not always appreciated in their own generation and country.

Censure does not necessarily imply a standard. A man may inveigh against something without having taste or sensibility to back him. Censure is no more the purpose of true criticism than is praise. Nearly every fool thinks he can write a book, and most fools think they can criticise one. The greatest skill, however, is not displayed in tearing down, but in building up. It is wisely put in Max Müller's epigram: "It is the heart that makes the critic, not the nose." And by Richter: "Criticism often takes from the tree caterpillars and blossoms together."

Our best thinkers have brought about a mental and moral uplift in the ranks of the great middle classes of the United States, who demand for themselves and for their children the best that our men of genius can produce. And with such a gigantic incentive as the favor of the best portion of the American public, our authors are rising magnificently to the occasion, and will lift professional criticism too. Some of our very best criticism, which the public knows nothing about, is performed in the leading publishing houses and by the editors of the great magazines. The readers and literary advisers employed by these publishers are men and women of exceptional ability in their field. They reject probably 90 per cent of the manuscripts submitted to them, and though they thus disappoint many aspirants they maintain a certain creditable standard. Many worthless manuscripts are published sooner or later, but they do not come out with the imprint of any high-class firm; they lack the stamp which presupposes at least good workmanship. Again, many manuscripts have good material in them, but are technically faulty; in which case they are sometimes sent back to be revised by the author. The same is true of MSS. sent to magazine editors. Thus, in many ways, the public is spared the pain of reading shoddy or slatternly writing in books and publications issued by these careful and exacting houses, which have won their reputation by these methods. Critical acumen and skill enter into this routine to an extent undreamed of by the average reader. Many expert editors handle the "copy" in a large magazine office, and errors seldom escape their Argus eyes. Indeed, if some books, even by veteran authors, were published as written, without pruning or alterations by a sagacious editor, the critics would be neglecting their duty not to condemn them with merciless vigor or ridicule them out of the market.

LEON MEAD.

The New Books.

THE TRUTH ABOUT CHINA.*

When the tenth edition of the Encyclopædia Britannica comes to be issued (is not its predecessor even now growing obsolete on our shelves?) no article will demand more thorough re-writing than that which is headed "China." That the torpid self-centred existence of ages should have been so violently shaken by the war of 1894 and the explosions of 1900, and should thenceforth reluctantly but inevitably form part of the nervous fretwork of the nations, are among the most significant facts of the last turbulent decade. Of the score or more of books on China (in English alone) brought out since the dramatic scenes at the Peking Legations during that memorable summer, the majority will have their day and cease to be. Made up of impressions received during the strain of those trying days, they are good material for the historian rather than historical writing. Of all countries, China offered the least *appui* to the impromptu interpreter of national feeling as voiced in national movements; the only safe rule apparently being to reverse the application of occidental motives, so far as they can be retraced from results. To do this with discretion—that is, with a knowledge when not to do it—is not vouchsafed to war correspondents or the average globe-trotter; nor must it be expected of them. We are now pretty well assured that an adequate account of the recent crisis in China could be prepared only with the aid of special natural gifts, and after long residence in the country, supplemented by a full acquaintance with the possibilities—and impossibilities—of the Chinese language.

For these things not many men are sufficient; but probably no living writer more nearly fulfils their hard conditions than does Rev. Arthur H. Smith, who is already so widely and favorably known as the author of "Chinese Characteristics" and "Village Life in China," and who now presents us, in two handsome volumes, the winnowed results of a life of thought and observation, under the appropriate title of "China in Convulsion." In a certain sense the book has been nearly thirty years getting itself written. Dr. Smith knows the Chinese character better probably than any other living

American. His long residence and study, his penetrating eye for detail, his judicial temper, his piquant style, and his saving grace of humor, make a combination of qualifications whose net result, as seen in this book, is the most interesting and authoritative document in its somewhat crowded class.

The author recognizes at the outset the difficulty of his task, quoting with approval Mr. A. R. Colquhoun's somewhat ponderous sentence, "immense and indefinite duration multiplied by incomputable numbers of population must make an aggregate literally incomprehensible." In the first chapter, entitled "Remoter Sources of Antipathy," Chinese seclusion, ignorance, and conceit are admirably described without being accounted for. The national aversion to foreigners, according to Dr. Smith, needs no further *rationale* than the fact that the foreigners are *not* Chinese. But this fundamental reason has been well buttressed during the past century by international complications, arising mainly from foreign eagerness to press trade upon reluctant China; and by the distrust which the introduction of Christianity has aroused among the literary classes.

About this vexed matter of the missionaries Dr. Smith speaks with perfect candor. Aside from the natural unwillingness of Chinese scholars to admit that anything could be added to their wisdom, there is the special question of ancestral worship, a central tenet of Confucianism, and the first one to be abandoned by Christianized Chinese. Dr. Smith adds:

"We are not concerned at this time either to defend the almost universal judgment of the Christian church in China in regard to the worship of ancestors, or to inquire by what means some *via media* may be employed to combine reverence to man and worship to God, so that neither shall infringe upon the other. Our object is simply to make it clear that we recognize the present attitude of the Christian church (Protestant and Catholic alike) as a great bar to the spread of the Gospel in China, and perhaps as the most potent single cause of Chinese hostility."

The anti-foreign riots of the past forty years, directed mainly, but not exclusively, against missionary stations, are rapidly sketched, beginning with the attack, in 1868, on the Inland Mission at Chen Chiang; and including the Tientsin massacre (1870), the anti-French riots at Shanghai (1874), and the various outbreaks in "turbulent Canton." The bitter hatred which both fomented these attacks and was increased by them received, in the last quarter of the century, fresh impetus from the "commercial intrusion," chiefly of railways,

* CHINA IN CONVULSION. By Arthur H. Smith. In two volumes. Illustrated. Chicago: Fleming H. Revell Co.

telegraphs, and mining enterprises; and from the various acts of territorial aggression on the part of Russia, Germany, Great Britain, and France.

"Probably there is not another country on the planet where events and conditions such as have been very imperfectly hinted at would not long before have produced an outbreak. 'What the Barbarians want,' said a ruler quoted in Mencius, '*is my territory.*' The events of the past few years had made it clear to the perceptions of the Manchu rulers of the Chinese Empire that, in these days also, 'what the Barbarians want is my territory.' The Barbarians were, it is true, numerous and strong, but so were the Chinese. The more they reflected on the intolerable situation, the fiercer grew the flame of their anger, and the more determined the resolution by one master stroke to put an end to their bondage. The Chinese Tiger, when roused, is himself reputed to be a formidable beast. When he should have been equipped with Boxer wings, he would be absolutely invincible. With this view, and in this hope and confident expectation, was launched such a singular crusade as the weary earth, after nineteen centuries of experience in the Christian era, and we know not how many precedent to that epoch, had never seen before."

Due weight, as a factor in the outbreaks of 1900, is assigned to reaction against the extensive reform scheme projected by the young Emperor Kuang Hsü in 1898. A pathetic interest attaches to the heroic attempt of the young Manchu ruler to lift his vast empire by main force from the ancient ruts, and to set it in the ways of progress. His failure was briefly advertised in the curt announcement (Sept. 28, 1898) that Kuang Hsü had abdicated, and that the redoubtable Dowager Empress had once more assumed the government. Dr. Smith laments that

"There was so little appreciation on the part of Foreign Powers of the nature of the crisis. . . . The Empire drifted into the whirlpool without the representatives of the leading nations of the West realizing that there was anything unusual in progress, although the connection was of the same sort as that by which a pestilence follows a war. The dethronement of Kuang Hsü carried within itself the fruitful seeds of the Boxer outbreak."

Four chapters are devoted to a masterly analysis of the causes and progress of the Boxer movement. The Chinese name of this secret society, I Ho Ch'üan, "literally denotes the 'Fists' (Ch'üan) of Righteous (or Public) (I) Harmony (Ho), in apparent allusion to the strength of united force which was to be put forth. As the Chinese phrase 'fists and feet' signifies 'boxing and wrestling,' there appeared to be no more suitable term for the adherents of this sect than 'Boxers,' a designation first used by one or two missionary correspondents of foreign journals in China, and

later universally accepted on account of the difficulty of coining a better one."

And so, after this elaborate introduction, we are led by the author to the heart of his narrative, — the Siege of the Legations in Peking. The rest of the first volume and more than half of the second is devoted to the story of those eight weeks of suffering and heroism, which must go back to the siege of the Lucknow Residency in 1857 to find its equal. The style, in obedience to the subject, grows more abrupt, and takes on the diary form in the present tense. Every feature which made the days terrible and the nights hideous is given its place in this clear and straightforward narration. The world knows the outlines well enough; but Dr. Smith's story is as vivid as a biograph, and will be eagerly read by all.

Naturally, we all want to know what so acute an observer and so wise a man as Dr. Smith thinks will be the outcome; and so we hasten to the last two chapters, "A Twelvemonth of Foreign Occupation" and "The Outlook." There are plenty of ugly passages in the accounts of loot, outrage, and murder on the part of the allied troops (America's skirts being fairly clean), none of which is palliated by the author, who says, "There have been times when it has seemed as if the foreign troops had come to Northern China for the express purpose of committing within the shortest time as many violations as possible of the sixth, the seventh, and the eighth commandments." On the other hand, the conduct of the missionaries is justified by so good a judge as Minister Conger "before the siege, during the siege, and after the siege."

As to the outlook, Dr. Smith believes that the Chinese will continue in the future, as in the past, to be moved by moral forces as by no others; and finds the solution in Christianity.

"It has been in China a disturber, as it always is and always has been everywhere. . . . There has been much in the method of its propagation in China which is open to just criticism, and which at this crucial juncture ought to be fearlessly exposed, frankly admitted, and honestly abandoned, new and better methods replacing those which have proved faulty and unworthy. . . . It is well that the dilemma should be recognized and squarely faced. Unless China is essentially altered she will continue to 'imperil the world's future.' Other forces have been to some extent experimented with, and have been shown to be hopelessly inadequate. Christianity has been tried upon a small scale only, and has already brought forth fruits after its kind. When it shall have been thoroughly tested, and have had opportunity to develop its potentialities, it will give to China, intellectually, morally, and spiritually, the elixir of a new life."

Such are the concluding words of this remarkable book. They will meet with the assent of many, the rejection of some: but they must command the respect of all who reach them after a careful perusal of the 1500 pages that precede them. And if the editors of that tenth edition of the *Encyclopædia* have not as yet "placed" their article on China, we recommend them to assign it to the Rev. Arthur H. Smith.

It may be added that the volumes are handsomely printed and bound, and richly furnished with illustrations, maps, charts, and indices.

JOSIAH RENICK SMITH.

THE MARCUS WHITMAN LEGEND.*

The story of Marcus Whitman has passed into history. Everyone thinks that he knows how Dr. Whitman undertook a perilous journey across the Rocky Mountains in the winter of 1842 in order to inform the administration at Washington of the inroads that the Hudson's Bay Company were making into Oregon; how he exacted promises from President Tyler and Secretary Webster not to abandon the territory; and how, by hurrying back and organizing a great emigration, he saved it to the United States. The various versions of this story differ in details, but the burden of them all is that Whitman saved Oregon. The "sensation" of the annual meeting of the American Historical Association at Detroit a year ago was a striking paper by Professor Edward G. Bourne of Yale University, which proved not only that this story is inaccurate in details but that it is entirely unfounded in its main outlines. Dr. Whitman went east not to save Oregon but to save his mission. Even if he saw Webster and Tyler, there is no reason to think that he changed the policy of the administration in the slightest degree. He did not organize and could not have organized the emigration of 1843, but joined it after its organization and rendered valuable assistance on the way. Professor Bourne is not the first to discover the groundlessness of the Whitman story. It was pointed out in Oregon papers between 1882 and 1885 by Mr. Elwood Evans and by Mrs. F. F. Victor. Mr. Wm. I. Marshall of Chicago has devoted a dozen years to

the subject, and has brought to light much important evidence. But Professor Bourne may fairly be regarded as the Columbus of the discovery, since he is the first to succeed in forcing it upon public attention. His paper was printed in the January issue of "The American Historical Review." It has recently been reprinted in an enlarged and revised form in his "Essays in Historical Criticism," issued as one of the "Yale Bicentennial Publications."

In his original paper Professor Bourne contented himself with proving that the Whitman story was without historical foundation. In reprinting it he has prefixed another paper in which he traces the origin and genesis of the legend that has been attached to Whitman's name. The story first appeared from 1864 to 1866, nearly twenty years after Whitman's death, in articles in California and Oregon papers, originating with H. H. Spalding and W. H. Gray, two of Dr. Whitman's associates. In the years immediately following his death, when he was most likely to have been eulogized, not a word was heard of his great political services. The Oregon Treaty of 1846 provided for compensation to the Hudson's Bay and Puget's Sound Companies for their possessory rights within the territory of the United States. In 1863 a treaty with Great Britain provided for the settlement of these claims, and a commission, acting under the treaty, began their examination in 1865 and later awarded \$650,000 to the two companies. While this settlement was pending, most of the mission land claims were disallowed by the United States government on the ground of abandonment. These were the circumstances that furnished the motive for the publication of the earliest versions of the Whitman story. At about the same time Spalding learned that the government had printed and circulated as a public document a Catholic account of the Whitman massacre, which reflected upon the conduct of the Protestant missionaries. Smarting under the disparagement of his work, the loss of the mission lands, and the fancied injustice of the payment of the foreign claims, Spalding devoted himself to a campaign of vindication. From 1868 to 1870 he travelled through Oregon and other parts of the United States, delivering lectures, collecting endorsements, inspiring newspaper articles, and securing the adoption of resolutions and memorials drafted by himself. The burden of these memorials was the great service rendered by Dr. Whitman and himself in saving Oregon to the

* *ESSAYS IN HISTORICAL CRITICISM.* By Edward Gaylord Bourne. New York: Charles Scribner's Sons.

MARCUS WHITMAN AND THE EARLY DAYS OF OREGON. By William A. Mowry. New York: Silver, Burdett & Co.

United States and the justice of the mission land claims, though the latter were discreetly kept in the background. The object of these memorials, aside from the repudiation of the Catholic document, may be illustrated by a single extract.

"It is our deliberate conviction that the Lapwai mission belongs to the American Board of Foreign Missions as the mission home of our Brother Spalding. . . . That the interests of the Government and of the tribe would be better subserved by the appointment of Mr. Spalding there than by any other man. . . . The plea of voluntary abandonment of the Lapwai mission . . . is simply absurd."

In 1871 Spalding secured the publication of all of these testimonials, petitions, and papers, as a Senate document under the title "Early Labors of Missionaries in Oregon," and this document became the principal source of the later versions of the Whitman story. In the meantime, Gray, Spalding's associate, published a similar account of Whitman's services in his "History of Oregon," issued in 1870. Incorporated in a public document and in a formal history of the state, written by an early settler, later writers, without further investigation, accepted the story as true.

At this point began the second propaganda of the story. Friends and descendants of the missionaries and the churches that had sent them out were naturally pleased to discover that Oregon had been saved to the United States by the missions; and various persons devoted themselves to the diffusion of this important information through the medium of magazine articles, pamphlets, and books. The story received its widest circulation in an history of "Oregon: The Struggle for Possession," published by Rev. Wm. Barrows in 1883. This book, by reason of its inclusion in a popular series, its issue by a prominent publishing house, and the fact that it presented the only short and convenient account of the Oregon controversy, reached a large sale. Several biographies of Whitman were written. Two appeared in 1895, one of them bearing the striking title "How Whitman Saved Oregon." In 1897 the Congregational churches, throughout the country, celebrated the anniversary of Dr. Whitman's death as "Whitman Day." By systematically importuning writers and publishers of school histories of the United States to include the story in their text-books, its champions have secured for it practically universal circulation and universal acceptance. Professor Bourne's refutation is complete at every point, and it now remains to correct the

perversion of history that has been wrought.

Dr. Wm. A. Mowry has been especially conspicuous by reason of the unusual prominence that he has given to Whitman in the series of school histories of which he is the author. His "Marcus Whitman and the Early Days of Oregon," published during the summer, is the latest and most conservative statement of the Whitman story. This book was not hastily undertaken as a reply to Professor Bourne, but is the result of the careful investigation of many years. It is evident, however, that the author is not equipped for critical work in history. This conclusion is first suggested by the bibliography with which the book opens, thrown together as it is without any plan of arrangement, misquoting titles, omitting dates of publication, and containing many errors, among which the assignment of the Spalding report to the wrong session of Congress may be mentioned. The first impression is further confirmed by the author's treatment of his material. He quotes a great deal of personal testimony, but fails to evince any appreciation of the difference in value attaching to testimony taken at different periods, and in many cases omits to indicate the time at which the testimony is taken. He is also much given to painting historical pictures to fill up the gaps in the narrative and to make it interesting, in a way that suggests the Rev. Mason Weems. A single quotation will serve as an example. The experience of Lovejoy, Dr. Whitman's companion upon his famous ride, is described as follows:

"It was the dead of winter. He was one man, alone, in the midst of the Rocky Mountains, in an unfrequented pass. . . . In his solitude during that longest week of the entire trip, probably the longest of his life, he must have made much of the companionship of their little dog. It is sad to think that a little further on in their journey, when their provisions had utterly failed, not only were they obliged to kill a mule for food to save their lives, but stern necessity compelled them to kill and eat that faithful dog."

This picture is apparently based upon Mr. Lovejoy's statement that they were "from want of food, compelled to use the flesh of dogs, mules, and such other animals as came in their reach." It is hardly worth while to point out the variations contained in Dr. Mowry's version. The important fact is that he applies the same methods to the essential points of the story that he does to the non-essential. When he comes to Whitman's Washington visit, he says: "Exactly what happened in Washington is difficult to determine. From the best reports we feel quite sure that the following account

is not far from the truth." Then he gives the imaginary conversations with Webster and Tyler invented years afterward by Spalding, in spite of the fact that there is no direct evidence of Whitman's having seen Webster and only very uncertain evidence of his seeing Tyler. In place of a careful citation of authorities, we find such expressions as "doubtless," "it seems probable," "we are told," "from the best reports we feel quite sure," and the like.

Dr. Mowry evidently intends to give an impartial account of the life of Whitman, but is prevented by his preconceived opinions from seeing facts in their true light. Nevertheless, he presents much important material; so that it is quite possible, by making allowance for his constructions, to read the true life of Whitman in his pages. The main points of this life, as already suggested, respect, first, the purpose of his ride, second, the incidents and object of his visit to Washington, and, third, his connection with the emigration of 1843. The American Board established its Oregon missions in 1836 by sending out Whitman and Spalding as missionaries and Gray as agent. Two years later the missions were reinforced by the addition of Eells, Walker, Smith, and Rogers. The missionaries quarrelled fiercely among themselves, a fact which Dr. Mowry passes over as charitably as possible. In February of 1842 the Prudential Committee of the Board decided to discontinue the southern branch, transfer Whitman to the northern one, and recall Spalding. When this order was received in September, Dr. Whitman, feeling that its execution would be a great mistake, called a meeting of the missionaries, to whom he communicated his resolution to go east immediately in order to present his view of the situation to the Board. The purpose of his journey appears in the authorization of the missionaries, which advised Dr. Whitman "to visit the United States as soon as practicable to confer with the Committee of the American Board for Foreign Missions in regard to the interests of this mission." Dr. Mowry unaccountably omits the last eight words of this authorization, as Professor Bourne points out. Dr. Whitman's purpose is also clearly stated in a letter written by Mr. Walker at the time of his departure, which Dr. Mowry erroneously attributes to Mr. Eells. There is no suggestion anywhere of a political motive. Dr. Mowry attributes its absence to fear of the Hudson's Bay Company and of the condemnation of the

American Board, but these reasons would not have restrained Dr. Whitman from referring to it in letters written while in the east to persons not connected with the Board. Dr. Mowry also argues that but for a political motive, Dr. Whitman would have waited until spring, since a summer trip across the continent would have served the purpose of the mission equally well. Exactly the reverse appears to us to have been the case. The Board in February of 1842 had ordered the discontinuance of the mission, and would expect the order to be obeyed not later than the spring of 1843. If the order were to be withdrawn, representations must reach the Board by that time. Arriving in Boston, Dr. Whitman succeeded in securing the reversal of the order, and thus accomplished his purpose.

That Dr. Whitman also visited Washington appears from a letter that he addressed to the Secretary of War after his return to Oregon, which began as follows: "Sir, In compliance with a request you did me the honor to make last winter, while in Washington, I herewith transmit to you the synopsis of a bill," etc. There is no other contemporary reference to Dr. Whitman's Washington visit. In later years several persons testified that they remembered having seen him there. Dr. Lyon G. Tyler writes that John Tyler, Jr., President Tyler's son and secretary, told him that "he remembered Whitman very well, that he was in Washington, 1842-43, full of his project to carry emigrants to Oregon, that he waited on the President and received from him the heartiest concurrence in his plans." This does not necessarily mean much, since it was the custom of nearly everyone, who visited the national capital, to pay his respects to the President. That Dr. Tyler does not regard it as sustaining the claim that Whitman influenced the administration appears from a recent letter to the writer of this review, in which he says, "I do not believe that Dr. Whitman controlled the policy of President Tyler's administration in any way." That President Tyler discussed the political situation with Dr. Whitman is extremely improbable, since he had refused the request of the Senate for information upon the ground that he did "not deem it consistent with the public interest to make any communication upon the subject." A very plausible reason for Dr. Whitman's visit to Washington and for his interview with the Secretary of War was a desire to strengthen the title to the mission lands.

These lands were held merely under a permit from the War Department, and Dr. Whitman expressed his anxiety upon the subject in his first letter, written to the American Board after his return to Oregon, in which he said, "Unless the Board gets a special grant of the land the mission occupies, it will be likely to be taken from the mission by preëmption whenever Congress takes possession of the country and grants land to settlers."

As to Whitman's connection with the emigration of 1843, Dr. Mowry admits that "it can be clearly shown that he was not the sole cause of this great westward movement," but he endeavors to show that he was one of its prime movers. In regard to this emigration Dr. Whitman on his way back to Oregon wrote the Secretary of the American Board from Shawnee Mission:

"You will be surprised to see that we are not yet started. The emigrants have some of them just gone and some of them have been gone a week and some are yet coming on. I shall start to-morrow. I regret that I could not have spent some of the time spent here in suspense, with my friends at the East. . . . I cannot give you much of an account of the emigrants until we get on the road. It is said that there are over two hundred men besides women and children. They look like a fair representative of a country population. Few, I conclude, are pious. . . . We do not ask you to be the patrons of emigration to Oregon, but we ask you to use your influence that, in connection with all the influx into the country, there may be a fair proportion of good men of our own denomination who shall avail themselves of the advantages of the country in common with others."

From this letter it appears that Dr. Whitman was not only not engrossed with the organization of a great emigration, but that he regretted the time he was compelled to spend with it, and was almost disgusted with its character. What Whitman's real plan of emigration was appears very clearly in the documents that Dr. Mowry presents. It is stated in the letter, already cited, written by Mr. Walker, just as Dr. Whitman was leaving for the east, and repeated in the partial sanction that was given it by the American Board. Dr. Whitman himself states it in his letter to the Board written immediately after his return to Oregon, and again in letters written shortly before his death in 1847. In all of these statements the emigration was regarded solely from the standpoint of the missions, and not at all from the standpoint of American interest in the territory; a fact wholly inconsistent with the theory that Whitman was so devoted to the national interests that he undertook his winter

journey to secure them. What Whitman wanted was a small emigration of pious people to assist the missions in checking the papists, and not the great emigration of all sorts and conditions of men that saved Oregon to the United States. No one man saved Oregon, but the spontaneous movement of masses of men. It was a part of that larger movement which, beginning with the Allegheny Mountains, in little more than a century pushed the American frontier across the continent to the Pacific, and afforded the most marvellous example of national expansion in all history. In that struggle Marcus Whitman played a man's part, and, like hundreds of others, fell a victim to Indian treachery; but that he is entitled, either by the breadth of his views or by the measure of his achievement, to rank as one of the leaders of the struggle cannot for a moment be admitted.

F. H. HODDER.

MARY STUART AND THE
"CASKET LETTERS."*

One who has been following Mr. Andrew Lang's literary activities for the last few years will recognize in his "Pickle the Spy" and "The Companions of Pickle," as well as in his more recent volume on "The Mystery of Mary Stuart," the by-products of the author's "History of Scotland," recently brought to a conclusion. Or, if this designation has a derogatory shade, it might be fairer to refer to the books first named as the results of the author's preliminary studies for the latter. It would be difficult on any other assumption to understand how Mr. Lang should have been inclined to devote such minute study, and two impressive volumes, to Pickle and Pickle's companions. But the same wonder would not be felt regarding an extended study of Mary Stuart. As with her personality in life, so with her memory and the problems surrounding her career and her fate: the charm is perennial.

The most serious charges against the character of the Scottish queen are involved in the partial or complete authenticity of what are known as the "Casket Letters," a series of eight epistles which first came to light in the hands of Balfour, Morton, and other Scotch lords hostile to Mary, on the 19th of June, four days after the so-called battle of Carberry Hill, where Mary was taken captive by her

* THE MYSTERY OF MARY STUART. By Andrew Lang. Illustrated. New York: Longmans, Green, & Co.

banded subjects. When produced, the letters were in a trunk-shaped box less than a foot long, adorned with gold metal filagree. These letters, the originals of which disappeared soon after their production before the English Commissioners who were examining the charges against Mary, in December, 1568, were apparently without address, date, or signature. Morton testified that the casket was taken by George Douglas from Dalgleish, a valet of Bothwell's, who revealed its existence and hiding-place under torture. Dalgleish had come into Edinburgh a few days before June 19, 1567. Douglas and Dalgleish then took the casket to Morton, who kept it in his sole possession until next day, the 21st, and then opened it in the presence of various lords. No inventory was made of the contents of the casket, the documents were not marked, and no minute was made of the character of the contents, although the assembled lords — all hostile to Mary, and some of them privy to the murder of Darnley, others to the murder of Riccio — recognized the letters as damaging to Mary. After this examination, the letters were returned to the custody of Morton, who produced them eighteen months later before the English Commissioners and declared that he had not altered them. Moray, who conducted the case against Mary, required the papers to be re-delivered to Morton, various copies and translations having been taken. Morton had possession of the casket (with the letters in it?) not long before his death in 1581; it was heard of for a few years longer, and then disappeared from sight forever. The supposed originals were never collated or examined critically by unprejudiced experts, and their presentation before a commission when Mary was not present, either in person or by counsel, gives them no real value as evidence that would stand before a civilized court.

The only form in which the letters exist today is that of copies or translations, none of which are duly certified as true copies. This throws the whole burden of the proof upon the internal evidence of the compositions, and this is vitiated by the fact that the alleged original letters were produced from no one knows where, by a mortal enemy of Mary, himself a murderer and unscrupulous perjurer; and were, even after their production, left for months in his irresponsible keeping.

After a minute and ingenious examination of this internal evidence, Mr. Lang inclines to the opinion that Letter II., the most compro-

minging of them all, is probably partly or altogether a forgery, although there remain circumstances indicating the authenticity of parts of it. This letter, if admitted as genuine, would prove Mary's connivance at the murder of Darnley. Letters IV.—VIII. testify more or less clearly to Mary's amour with Bothwell, and to her connivance in her own abduction and marriage with him. The authenticity of these letters Mr. Lang is less disposed to question, although he concedes the possibility that all of the eight are forged. If any forgery was committed in connection with the letters, Mr. Lang inclines to lay it upon Lethington, whose duplicity and motives for such action he shows forth at length.

The "Casket Sonnets," sometimes called Letter IX., are treated very summarily, apparently because "a distinguished historian is occupied with a critical edition" of them. The suggestion that the letters, if forgeries, are based upon the sonnets; that the sonnets were the original documents found in the casket; and that their tone and style were developed into the letters, with the addition of more incriminating details by the hostile lords, deserved a more extended discussion. Mr. Lang regards the sonnets as much less open to suspicion of forgery than the letters, and at the same time finds a decided similarity between them, even to the phraseology. He even admits that the suspicion we have mentioned "is suggested."

On the whole, the chapters devoted to the discussion of the "Casket Letters" succeed admirably in impressing the reader with the general untrustworthiness of all the people who surrounded Mary, friend or foe. In this maze of intrigue, Mr. Lang sets himself the problem of figuring out the probabilities of truth. He admits us to his study, and invites us to listen while he thinks aloud. He weighs this evidence, and rejects it; he considers that testimony, and admits that there may be something to it, provided —; he conjectures, he balances, he puts himself in the place of both accusers and defenders, he wrestles with the calculus of probabilities, until at last

"We feel as stupid from all of that

As though we'd a mill-wheel under our hat."

And the author himself is not far from coming out "at the same door where in he went," — to wit, that Mary was more or less guilty, but not so guilty as her enemies have said; and that her accusers are at least as bad as she.

In the opening chapters, describing "The

Dramatis Personæ," Mr. Lang is at his best. Here we find once more the literary artist who was buried under the rubbish of "Pickle the Spy." It would be greatly desirable to have an entire biography of Mary Stuart completed in the style and the manner of these opening chapters. For instance, this description of the Earl of Morton:

"The son of the most accomplished and perfidious scoundrel of the past generation, Sir George Douglas, brother of Angus the brother-in-law of Henry VIII., Morton had treachery in his blood. His father had alternately betrayed England, of which he was a pensioner, and Scotland, of which he was a subject. By a perverse ingenuity of shame, he had used the sacred Douglas heart, the cognizance of the House, the achievement granted to the descendants of Good Lord James, as a mark to indicate what passages in his treasonable letters might be relied on by his English employers. In Morton's father and uncle had lived on the ancient inappassable feud between Douglasses and Stewarts, between the Nobles and the Crown. It was a feud stained by murder under trust, by betrayal in the field and perfidy in the closet. Morton was heir to the feud of his family, and to the falseness. . . . His sanctimonious snuffle is audible still in his remark to Throckmorton, who asked to be allowed to see Mary in prison. Morton answered that 'the day being destined to the Communion, continual preaching, and common prayer, they could not be absent, nor attend matters of the world.' . . . A red-handed murderer, living in open adultery with the widow of Captain Cullen whom he had hanged, and daily consorting with murderers like his kinsman Archibald Douglas, Morton approached the Divine Mysteries. His private life was notoriously profligate; he added avarice to his other and more genial peccadilloes."

The fine plates with which this volume is liberally supplied add much to the author's ability to make the past re-live. But inasmuch as there is not in existence a copy of the "Casket Letters" in Mary's own hand, it is not quite evident why the discussion is accompanied with plates showing her authentic writing, with a *fac simile* of the MS. of the "Casket Sonnets" which are not in Mary's hand, and a plate by a writing expert showing how Letter III. would look in Mary's hand.

Corrections of a few typographical errors may be made: Page 2, for Marie Stuart read Maria Stuart; p. 11, for Henry VIII. read Henry VII.; p. 330, l. 11, after 'to' sc. *be*.

W. H. CARRUTH.

A LITTLE book entitled "How to Remember without Memory Systems or with Them" (F. Warne & Co.), by Eustace H. Miles, is a saner book than most that deal with this topic. Though it contains a fair statement of the psychology of memory and rational chapters of advice, it does not rise sufficiently, either by originality or excellence of execution, above the average of its class to call for extended remark.

STRIVINGS WITH SOCIAL PROBLEMS.*

One of the most important of the recent contributions to our knowledge of society is Professor Ross's treatise on "Social Control." It is a fuller working out of the thoughts suggested in the author's articles published in the "American Journal of Sociology" during recent years. Since then, he has had excellent opportunity to observe the working of a system of control in vogue in California, and has made extensive studies in Europe. His particular field of investigation has been among the Western European peoples and their descendants in America and Australia. Among these most restless and individualistic of men he seeks to discover the secret of "that degree of harmony we see about us." In general, this harmony is a fabric erected by the community and imposed upon the individual. But individuals are characterized by certain qualities of adaptation to society. The first chapters are given to the consideration of these qualities, under the titles Sympathy, Sociability, Sense of Justice, and Resentment. Under favorable circumstances, these qualities may produce a "natural order." But this is far from perfect, and in course of time "society invariably develops a certain measure of control over the individual." The need of control is shown by illustrations of life in new settlements, and its methods are discussed under such titles as "Public Opinion," "Law," "Social Suggestion," "Art," "Illusions," etc. Social control is liable to abuses, such as being used in the interests of a class; and even when properly directed, it must be within reasonable limits, for "the art of domesticating human beings may succeed only too well."

The third of the studies undertaken by the Committee of Fifty for the Investigation of the Liquor Problem appears under the title "Substitutes for the Saloon." It is written by Mr. Raymond Calkins, and is the most satisfactory of the three, in that it deals with more complex questions and a

*SOCIAL CONTROL. A Survey of the Foundations of Order. By Edward Alsworth Ross, Ph.D. New York: The Macmillan Co.

SUBSTITUTES FOR THE SALOON. By Raymond Calkins. Boston: Houghton, Mifflin & Co.

THE SCIENCE OF PENOLOGY. The Defence of Society against Crime. Collated and systematized by Henry M. Boies. New York: G. P. Putnam's Sons.

THE WORLD OF GRAFT. By Josiah Flynt. New York: McClure, Phillips & Co.

BACK TO THE SOIL; or, From Tenement House to Farm Colony. By Bradley Gilman. Illustrated. Boston: L. C. Page & Co.

TOLSTOY AND HIS PROBLEMS. Essays by Aylmer Maude. New York: A. Wessels Company.

SOCIAL INSTITUTIONS. Their Growth and Interconnection, Psychologically Treated. By Denton J. Snider, Litt. D. St. Louis: Selma Publishing Co.

A DAY WITH A TRAMP, and Other Days. By Walter A. Wyckoff. New York: Charles Scribner's Sons.

THE SOCIAL SPIRIT IN AMERICA. By Charles Richmond Henderson. Chicago: Scott, Foresman & Co.

greater mass of material, by a logical method and in a lucid style. The references to the numerous preliminary studies made in different cities, as a basis for the work, and the extracts from their reports, convince one of the care with which the foundation has been laid. The book is a mine of information in regard to various lines of philanthropic work. But, better than that, the material is so handled that one finds it most interesting reading as well as a convenient book of reference. And, best of all, one is impressed by the author's keen insight into the real significance of these agencies of betterment, and his appreciation of the reasons for their incomplete success. The first and third chapters, entitled "The Saloon as a Social Centre" and "The Clubs of the People," are particularly valuable as showing what the saloon really is to the great bulk of its patrons. One feels himself in the place of the man at the bar, and is therefore in the best position to realize the practical value of the various "substitutes" that have been proposed. This book is a necessity to all rational temperance workers; indeed, it is difficult to see how anyone interested in the betterment of society can afford to be without it.

In "The Science of Penology," Mr. Henry M. Boies has collated and systemized the modern doctrines pertaining to this subject. The author's official position has made it his duty to study carefully the problems of crime and pauperism, and with this book he has filled a serious gap in our literature in these fields. Most of the recent publications have been more or less fragmentary studies of the criminal's nature. These have had their important influence in modifying the science, and now Mr. Boies gives us an excellent statement of its present position. The book ought to be of great value to all connected with prison administration, and it will certainly be valuable in college and university work.

"The World of Graft" is a collection of studies of the professional thief and swindler in his relation to government, some of which have appeared from time to time in "McClure's Magazine." Mr. Willard has been criticised for his persistent "spying upon the unfortunate," but in this book it is less the unfortunate and more the rogue that is studied. "Graft" is defined as the "generic slang term for all kinds of theft and illegal practices generally." The grafter "may be a political boss, a mayor, a chief of police, a warden of a penitentiary, a municipal contractor, a member of a town council, etc." It is this contingency that complicates municipal administration. The public sometimes sets a rogue to watch a rogue, and each preys upon the other and both upon the public. The evidence as to this condition is especially clear in the cases of New York and Chicago, where the author's statements seem to have been somewhat irritating to the police.

Another attempt to solve the problems growing out of over-crowding in cities appears in "Back to

the Soil," by Mr. Bradley Gilman. A group of wealthy men become interested in an attempt to found a farm colony that shall possess all the advantages of city life without its evils. A tract of land four miles square is obtained, and divided in such a way that all the houses may be built in a circle about a central park and within a few rods of each other. With difficulty, families are induced to come from the city slums, and various industries are established, including a market in the great city for the sale of Circle City products. This, it is thought, disposes of the industrial and economic questions; but the task of educating and socializing the people is more difficult to handle. Thoughts will intrude of our thousands of country villages with all the economic advantages of Circle City, and nothing more.

"Tolstoy and his Problems" is the title of a series of essays by Aylmer Maude, bearing upon Tolstoy's personality and theories, and upon the South African war. The author has enjoyed intimate friendship with Tolstoy, and many of the incidents of his daily life and his comments upon fellow-reformers are of interest. The tactical value of the doctrine of non-resistance seems to make it especially attractive to the author, as it gives him a fine advantage over the English government and the war Quakers.

In "Social Institutions" Mr. Denton J. Snider rounds out his work in psychology with an interpretation of the institutions of society in the terms of the Hegelian School. Though the book is difficult reading, the author hopes to render it "intelligible to any reader who is willing to think a little." This requires, however, "a given nomenclature which indicates in the word the connecting thought," and the exposition of this nomenclature occupies forty pages of the Introduction. The definition of *institution* is important: "Will is actualized in an object which is itself Will, and this is a Will which wills Will. Such an object which is existent in the World as Will, whose end and purpose is to secure Will, is an institution."

In "A Day with a Tramp, and Other Days," Mr. Walter A. Wyckoff yields to the public clamor for more stories about the American workman, by filling in a few of the gaps in his published diary. The remarkable reception of "The Workers" fully warrants the publication of this appendix. It is written in the same vivid style, and will make its readers still more eager to hear what the author has to say about his recent investigations in Europe.

The appearance of the second edition of Professor Henderson's "Social Spirit in America" may well serve as an occasion for congratulating the reading public upon its appreciation of this work. We have no wiser or more kindly leader in social betterment than the author, and certainly such a book is one of the strongest forces that make for justice and improvement in society.

GARRETT P. WYCKOFF.

RECENT AMERICAN POETRY.*

In its recent bicentennial celebration, Yale University was fortunate in more ways than one, but in no way more fortunate than in numbering among its sons the foremost of our living poets. It was preordained in the fitness of things that Mr. Edmund Clarence Stedman should be the poet of the occasion, and that he should respond to the call with an ode entirely worthy of himself and of his alma mater. The "Mater Coronata," recited by him last October at New Haven, is a poem dignified and severe almost to the point of bareness. It is unadorned by the minor rhetorical graces, but it is weighty with thought and the burden of the highest ideals of the spirit. Two stanzas occurring midway in the poem may be taken to represent the quality of the whole.

"No oracle betokened the obscure
Grim years encountering which the elders bowed,
Yet know not faintness nor discomfiture,
But set the buttress sure
That should upstay these tabernacles proud ;

"These fanes, that bred their patriot to vie
In steadfastness, erect of thought to live,
Or, when the country bade, undauntedly
Without lament to die
Save that he had but one young life to give."

There are twenty-seven of these stanzas in all,

*MATER CORONATA. Recited at the Bicentennial Celebration of Yale University, XXIII. October, MDCCCCL., by Edmund Clarence Stedman, L.H.D., LL.D. Boston: Houghton, Mifflin & Co.

POEMS AND INSCRIPTIONS. By Richard Watson Gilder. New York: The Century Co.

A HERMIT OF CARMEL, and Other Poems. By George Santayana. New York: Charles Scribner's Sons.

LINCOLN AND OTHER POEMS. By Edwin Markham. New York: McClure, Phillips & Co.

THE LUTES OF MORN. By Clinton Scollard. Boston: Privately Printed (Alfred Bartlett).

SONGS OF MY VIOLIN. By Alfred L. Donaldson. New York: G. P. Putnam's Sons.

GOD AND THE SOUL. A Poem. By John Lancaster Spalding. New York: The Grafton Press.

THE FEAST OF THALARCHUS. A Dramatic Poem. By Condé Benoist Pallen. Boston: Small, Maynard & Co.

WITH LEAD AND LINE along Varying Shores. A Book of Poems by Charles Henry Webb (John Paul). Boston: Houghton, Mifflin & Co.

AT THE SIGN OF THE GINGER JAR. Some Verses Gay and Grave. By Ray Clarke Rose. Chicago: A. C. McClurg & Co.

IN THE REALMS OF GOLD. A Book of Verse, 1891-1901. By Lorenzo Sosso. San Francisco: D. P. Elder and Morgan Shepard.

TURQUOISE AND IRON. By Lionel Josaphare. San Francisco: A. M. Robertson.

MARLOWE. A Drama in Five Acts. By Josephine Preston Peabody. Boston: Houghton, Mifflin & Co.

THE HEART OF THE ROAD, and Other Poems. By Anna Hempstead Branch. Boston: Houghton, Mifflin & Co.

THE CATHEDRAL, and Other Poems. By Martha Gilbert Dickinson. New York: Charles Scribner's Sons.

SONNETS AND SONGS. By Mary M. Adams. New York: G. P. Putnam's Sons.

VERSES. By Dorothy King. Boston: Richard G. Badger & Co.

THE DESTINY, and Other Poems. By Florence Brooks. Boston: Small, Maynard & Co.

logically knit together for the unfolding of their high argument.

Another of the small volumes of verse that are collected every few years by Mr. Richard Watson Gilder has just been published with the title, "Poems and Inscriptions." The poems are mostly occasional, reminiscences of consecrated places, and tributes to great men, such, for example, as the piece inscribed to Beethoven, and suggested by a visit to the house of the composer in Vienna.

"Here unto the bitter end abode
He who from pain wrought noble joy for men,
He who from silence gave the world to song ;
For in his mind an awful music rose
As when, in darkness of the under-seas,
Currents tremendous over currents pour,
He heard the soundless tone, its voice he was,
And he of vast humanity the voice,
And his the empire of the human soul."

The "Inscriptions" of this volume were written for the buildings of the Pan-American Exposition, and are conceived in the spirit of a fine literary art. The last of them is "To the statesmen, philosophers, teachers, and preachers, and to all those who, in the new world, have upheld the ideals of liberty and justice, and have been faithful to the things that are eternal."

Among the poets of the younger generation in this country there are not more than three or four whose achievement reaches the level of Mr. George Santayana's work. In his new volume, "A Hermit of Carmel, and Other Poems," he displays his varied gifts — melody and mysticism, passion and philosophy — in ampler measure than hitherto, and wins the respect of all lovers of serious poetry. For the title-poem and its sequel, dramatic in form rather than in treatment, we care less than for the lyrical numbers that follow. Of these, the very first strikes the philosophical note most characteristic of Mr. Santayana's work. The verse is of the brooding sort, with a haunting and melancholy sweetness all its own. The poem is called "Premonition."

"The muffled syllables that Nature speaks
Fill us with deeper longing for her word ;
She hides a meaning that the spirit seeks,
She makes a sweeter music than is heard.

"A hidden light illumines all our seeing,
An unknown lore enchants our solitude,
We feel and know that from the depths of being
Exhales an infinite, a perfect good.

"Though the heart wear the garment of its sorrow
And be not happy like a naked star,
Yet from the thought of peace some peace we borrow,
Some rapture from the rapture felt afar.

"Our heartstrings are too coarse for Nature's fingers
To wake her purest melodies upon,
And the harsh tremor that among them lingers
Will into sweeter silence die anon.

"We catch the broken prelude and suggestion
Of things unuttered, needing to be sung ;
We know the burden of them, and their question
Lies heavy on the heart, nor finds a tongue.

"Till haply, lightning through the storm of ages,
Our sullen secret flash from sky to sky,
Glowing in some diviner poet's pages
And swelling into rapture from this sigh."

A sheaf of translations comes next after the lyrical section of the volume, and includes examples of Michelangelo, Musset, and Gautier. Greatly daring, but justified of his venture, Mr. Santayana has translated Gautier's marvellous poem, "L'Art." We had thought that the paraphrase of Mr. Dobson's "Ars Victrix" was the best that could be hoped for as a version of this poem in English, but Mr. Santayana has given us a true translation, so nearly perfect that we are lost in admiration of his skill. We must quote the last part of this *tour de force*, wishing that we had space for the whole.

"Show in their triple lobe
Virgin and Child, that hold
Their globe
Cross-crowned and aureoled.

"— All things return to dust
Save beauties fashioned well.
The bust
Outlasts the citadel.

"Oft doth the ploughman's heel,
Breaking an ancient clod,
Reveal
A Cæsar or a god.

"The gods, too, die, alas!
But deathless and more strong
Than brass
Remains the sovereign song.

"Chisel and carve and file,
Till the vague dream imprint
Its smile
On the unyielding flint."

Translation can do nothing better than this, which must always stand as one of the supreme achievements of its kind. Mr. Santayana's section of "Convivial and Occasional Verses" reveals the poet in a new character. His touch is not quite light enough for felicity in this manner, but we have read with a good deal of satisfaction the story of "Young Sammy's First Wild Oats." The theme may be gathered from these remarks of the Deacon to the Doctor —

"Cousin Sammy's gone a-tooting
To the Creole County fair,
Where the very sun's polluting
And there's fever in the air.
He has picked up three young lasses,
Three mulattoes on the mart,
Who have offered him free passes
To their fortune and their heart.
One young woman he respected,
Vowed he only came to woo,
But his word may be neglected
Since he ravished the other two."

These, be it observed, are the antics of *young Sammy*, and there is a world of meaning in what follows:

"Now he looks on outraged faces
And can laugh, defying God:
He can stretch his hand, relieving,
And strike down a cheated slave.
Oh, if Uncle Sam were living,
This would bring him to his grave!"

This excellent fooling serves, as it were, to usher in the noble poem called "Spain in America," which occupies the penultimate place in the volume.

It is a philosophical panorama of the historical fortunes of Spain in both the old world and the new, and in it the Spanish blood of the author finds expression in many proud imaginings.

"By sloth and lust and mindlessness and pelf
Spain sank in sadness and dishonour down,
Each in her service serving but himself,
Each in his passion striking at her crown.
Not that these treasons blotted her renown
Emblazoned higher than such hands can reach:
There where she reaped but sorrow she has sown
The balm of sorrow; all she had to teach
She taught the younger world — her faith and heart and speech.

"And now within her sea-girt walls withdrawn
She waits in silence for the healing years,
While where her sun has set another dawn
Comes from the north, with other hopes and fears.
Spain's daughters stand, half ceasing from their tears,
And watch the skies from Cuba to the Horn.
'What is this dove or eagle that appears,'
They seem to cry, 'what herald of what morn
Hovers o'er Andes' peaks in love or guile or scorn?'"

A characterization of Abraham Lincoln opens the new volume of poems by Mr. Edwin Markham. It yields such fine verses as these:

"The color of the ground was in him, the red earth;
The tang and odor of the primal things —
The rectitude and patience of the rocks;
The gladness of the wind that shakes the corn;
The courage of the bird that dares the sea;
The justice of the rain that loves all leaves;
The pity of the snow that hides all scars;
The loving-kindness of the wayside well;
The tolerance and equity of light
That gives as freely to the shrinking weed
As to the great oak flaring to the wind —
To the grave's low hill as to the Matterhorn
That shoulders out the sky."

The ring of these lines is rather rhetorical than poetical, and this we find true of most of Mr. Markham's work. He is so moved by social passion, and so eager to proclaim the gospel of human brotherhood that he confuses the boundary line between the sermon and the song.

"What do we need to keep the nation whole,
To guard the pillars of the State? We need
The fine audacities of honest deed;
The homely old integrities of soul;
The swift temerities that take the part
Of oateast right — the wisdom of the heart;
Brave hopes that Mammon never can detain,
Nor sully with his gainless clutch for gain."

Admirable doctrine, no doubt, but not exactly poetry. When preaching becomes prophecy, we get much the same thing.

"Be constellated, star by circling star;
Give to all mortals justice and forgive:
License must die that liberty may live.
Let Love shine through the fabric of the State —
Love deathless, Love whose other name is Fate.
Fear not, we cannot fail —
The Vision will prevail,
Truth is the Oath of God, and, sure and fast,
Through Death and Hell holds onward to the last."

In two of these poems, "The Angelus" and "The Sower," Mr. Markham turns to the inspiration that gave him the best-known of his pieces. This is from "The Sower":

"Not his the lurching of an aimless clod,
For with the august gesture of a god —
A gesture that is question and command —
He hurls the bread of nations from his hand;
And in the passion of the gesture flings
His fierce resentment in the face of kings."

We much doubt if the sower does anything of this sort. But the poetry of his act was once expressed by Victor Hugo in lines of which Mr. Markham gives us only a faint echo.

"Pendant que, déployant ses voiles,
L'ombre, où se mêle une rumeur,
Semble élargir jusqu'aux étoiles
Le geste auguste du semeur."

We are impelled to a closing comment by Mr. Markham's line —

"The shy arbutus glimmers in the wood."

We do not wish to be hypercritical, but a poet is bound to look to his accents, and the word "arbutus" has been greatly abused. Mr. Herbert Spencer speaks scornfully of the man who is not ashamed to be ignorant of the Eustachian tubes, but who would blush if caught saying "Iphigénia." Now for such a man we should feel sympathy rather than scorn. One can be well-educated without knowing anything of the Eustachian tubes, but ignorance concerning the pronunciation of "Iphigénia" betokens a vital defect of culture.

Mr. Clinton Scollard is a poet who needs no introduction; his eight volumes of verse have already secured for him a high place among our writers of taste and refinement. A ninth volume is "The Lutes of Morn," beautifully printed in a private and limited edition.

"Hold them, I pray you, not in utter scorn,
These broken echoes of the Lutes of Morn!"

he adjures his readers, with greater modesty than is needful. The volume contains ballads, lyrics, and sonnets, all upon Oriental themes, marked by rich coloring and graceful diction.

"Orchards stretch their bloomy span
Round the walls of Hamadan;
Purples deepen on the grape;
Lyric brooks make blithe escape;
Yet are all the glories gone
That the lord of Macedon
Saw, ere drew the orgy on,
And the Bacchic revel ran
Round the walls of Hamadan."

This is the kind of verse that Mr. Aldrich used to give us, with more, perhaps, of fancy, but less of actuality, in the days when he was still a man of letters. We must quote in full Mr. Scollard's verses, "By the Waters of Galilee."

"The wind is low in the oleanders,
Softly stirring the rosy sea;
Out from the hill a rill meanders
Down to the waters of Galilee.

"A burning blazon of blue enamels
The rainless heaven that arches o'er;
And Druses drowse by their crouching camels,
Where meadows dip to the shingly shore.

"Crumbling walls that the hyssop clings to,
Such is Magdala's glory now;
And the only ear that the cuckoo sings to
Is that of the mate on the carol bough.

"The columned city that Herod fashioned,
That glistened white in the noonday blaze,
Naught is left of its past impassioned
Save ghosts that wander its squalid ways.

"Never a sail nor a galley oaring
The shimmering reaches of liquid calm;
Only a watchful vulture soaring
Over the crest of a lonely palm.

"But still the mountains, violet, vernal,
And the brooding vales where the shepherds be,
And the sun, in its equipoise eternal,
Looking down upon Galilee.

"And ever, to halo the desert places,
By the spell of the girdling silence bound,
The haunting thought of the face of faces,
Of Him through whom this is holy ground."

From the lute to the violin is a natural transition, and so we come next to Mr. Alfred L. Donaldson's volume. These "Songs of My Violin" are introduced by a "Prelude" that takes our thought back to the old instruments and their makers.

"For, as the sea-shells found along the shore
Retain the echoes of the ocean's roar
And murmur with the music of the spheres —
So are old violins inlaid with song
Distilled of memories that throb and throng
Athwart their dream-life of a thousand years."

To each string of the violin the writer's fancy has assigned a characteristic color, G being silver, D red, A white, and E gold. Then the spirit of each string announces its own character, and at once breaks into song. Thus the E string, heralded very properly by an excerpt from the "Rheingold," inspires the following verses:

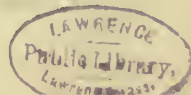
"From a golden isle, in the sunset sea,
I bring a golden gift for thee.
In the wondrous island a fairy dwells,
Where earthly sighs are asphodels.
At a spinning-wheel, spinning all day long,
She weaves the sunshine into song.
And she spins it straight into magic strings
For harps through which the zephyr sings
When it sighs through heaven the hour of rest —
The mild-voiced curfew of the West.
One of these she sends as a gift for thee;
A golden, sunbeam-woven 'E'!"

A few "Stray Songs and Sonnets," upon musical and other themes, complete the contents of this collection. We are a little startled by the symbolism of

"Begotten 'neath the sign of three glad sharps,
From its blue cradle in the Key of A,
The firstling chord is weaned and launched in air,"

but the author assures us that his arbitrary assumptions have no serious philosophy underlying them.

The Bishop of Peoria has a deserved reputation as a writer of graceful and scholarly essays, upholding the highest ideals of thought and conduct; but as a poet he is less widely known. His volume entitled "God and the Soul" is a sonnet-sequence of the spiritual life, divided into four books, each of which is prefaced by three or four lyrical preludes. A characteristic sonnet, fairly representative of its nearly two hundred fellows, is the one called "Transformation."



"When through long years we watch the setting sun,
As day by day he passes from our sight,
Leaving repose and blessings of the night,
Sweet as the rest that comes when work is done,
Peaceful as heart of meditative nun,
Our souls are dyed in the soft, sober light,
Until they glow like Alpine mountain height
Bathed in rich hues, when night all else has won.

"So they, whose thought to God is ever near,
Grow like Him, luminous, pure, and serene.
They live in worlds where all is calm and clear
As cloudless skies and windless streams between.
They walk the solemn shores of time, and hear
The waves break on eternal shores unseen."

This elevation of soul is maintained — no mean achievement—throughout the entire series of Bishop Spalding's sonnets. They are open to the complaint of diffuseness, of uneven execution, and of a too facile diction, but their spirituality is unfailing, and they must take a high place in the class of religious and meditative verse to which they belong. They seem to us quite as good, for example, as the poems of "The Christian Year."

"The Feast of Thalarchus," by Mr. Condé Benoist Pallen, is a dramatic poem of the early days of Christianity. Thalarchus, feasting with his sensual crew at Antioch, is vouchsafed a vision of Simeon upon his pillar, beset by the demons who strive to possess the soul of the saint. The spectacle moves Thalarchus to the depths of his soul, and, as one in a trance, he beseeches Simeon to pray for him, the companions of his orgy meanwhile regarding him with mingled wonder and amusement. The devotion of Simeon avails both to repulse the demons and to reclaim the soul of Thalarchus, who, awakening from his stupor, proclaims his conversion. There are both poor and good verses in this poem. For the former we may take the lines:

"Daintiest meats unknown
In this our Antioch before, to spur
The jaded appetites of ancient revellers;
Succulent dishes dressed by so rare art
That sated gluttons shall hunger at the sight;
Such subtle witcheries for eye and ear
That they shall swoon with giddy surfeit; Beauty
So prodigal of all her charms that Venus'
Self would stare upon the general eye."

As an offset to this specimen of slovenly workmanship, we will select a passage from Simeon's song of praise.

"And so the whole round world
And the respondent heavens, O Lord, utter
Thy glory and make manifest thy praise!
For thine the gentle silence of the night,
And thine the softness of the balmy air,
And thine the sweet refreshment of repose
And strength renewed in man and beast and fowl;
And thine the glory of the golden moon,
And all the splendour of the rising sun
Shedding the benediction of its light
Upon the waking world."

By way of contrast to the unrelieved seriousness of the two volumes just noticed, we now take up two volumes of verse in lighter vein. Mr. Charles Henry Webb's "With Lead and Line along Varying Shores" is a worthy successor to his "Vagrom

Verse" of a dozen years ago. It is a warm-hearted book of wit and tenderness, of unpretentious effort and genuine feeling. Here is a specimen fragment:

"Of all the ages ever known,
Of Brass or Bronze, of Brick or Stone,
The blackest and the worst, I think,
Is this pestiferous Age of Ink.
In volume vast the torrent pours,
Its volumes blocking all outdoors;
And fed and fattened as it flows
With verses scanned and potted prose,
Though all would dam it, — and some do, —
The Deluge still is *après nous*."

Most of these pieces are personal or occasional, and their felicitous lightness of touch may be well illustrated by the closing stanzas of the tribute paid to Mr. Stedman a year ago, when the veteran poet was the guest of honor at the Authors' Club.

"Yet if one have a catboat, dear,
Instead of a balloon,
Without some friendly slant of wind
One cannot make the moon.
So, while all other brows and ears
With laurel thou dost twine,
Although they be less prominent,
Oh, please remember mine.

"And I will drink, when I get where
There's something fit to drink,
Instead of stuff as thin as though
Each author brought his ink —
A cup to him who from his heart
Pours Poesy's choicest wine,
And as a critic never wrote
Or thought — one unkind line."

Our second volume of fanciful and sentimental verse is Mr. Ray Clarke Rose's "At the Sign of the Ginger Jar" — a title that will be familiar to readers of a certain Chicago newspaper, in whose columns many of these pieces first saw the light. Their merit is much above the average of newspaper poetry, and the approved masters of *vers de société* might have been glad to sign them. A pretty trifle is "Dolly in the Rain."

"When Dolly tiptoed in the rain
The shameless sun peeped out to see —
Well, certain charming things were plain
When Dolly tiptoed in the rain!
I peeped out too, but with disdain
The saucy maiden glanced at me.
When Dolly tiptoed in the rain
The shameless sun peeped out to see."

No less dainty, but a shade more serious, are the two quatrains called "Star Tracks."

"Alone in bed at night I lie
And watch the stars that dot the sky;
They are so yellow and so bright
I call them daisies of the night.

"When day returns I step abroad
To view the wondrous works of God,
And yellow daisies, as I pass,
Shine out like stars upon the grass."

Mr. Rose has produced a very charming volume, delicate in sentiment, and graceful in expression. Fifty other examples might be quoted that are quite as good as the two we have chosen.

The far West now claims our attention with two volumes of verse, and we are recalled to more serious moods. "In the Realms of Gold," by Mr. Lorenzo Sosso, is a very serious book indeed, and its themes are of the highest — God and the human soul. There is nothing very striking in the volume; its contents are of a kind that a hundred minor poets are putting forth every year. A favorable example is this pleasing but not distinguished tribute to "The Morning Star."

"I thrill with joy to view afar
The pale resplendent morning star:
Radiant within the pearl-gray skies
Before the burning sun arise,
As each wan flower is glistening,
As early birds begin to sing,
It seems some vestal pure and fair
Within God's vast cathedral there.

"It is the star in all the host
Of stars that I still love the most;
The star of hope, the star of love,
Who in those regions pure above,
Seems in its passionless repose
Like to a white and virgin rose
Placed by a seraph on that shrine
Whose holy incense blends with mine."

Our other Californian is Mr. Lionel Josaphare, and his book has the strange name, "Turquoise and Iron." The explanation quickly follows, and this is its fashion:

"The innocently azure skies allure,
Like turquoise hopes above an iron world.
In happy passion or in mood obscure,
The innocently azure skies allure,
But, oh! when toiling toward a vision pure,
The beaten body to the earth is hurled,
The innocently azure skies allure,
Like turquoise hopes above an iron world."

The principal poem in this volume is called "The Winged Heart." In the second stanza, this heart is addressed as a "bleeding ace." A later stanza is the following:

"Still the living, living soul
Pines within its human hole.
And, without the boldened knife,

Sits that hideous, tortured thing, that tortured cripple, human life.

'Tis a serpent's fangy jole,
And the foldings of its tail still in the cursed future roll.

And here seek I to explain
Why my haunted crisscross brain
In this manor should be dwelling while my heart flies in the rain."

This poet should give his "crisscross brain" a rest. His unregulated imaginings are much too ambitious. Why, we wonder, do these California poets put their portraits in their volumes.

Some months ago, we found Christopher Marlowe in a historical romance, and now he is presented to us in a five-act tragedy, the work of Miss Josephine Preston Peabody. It is a daring thing to follow in the footsteps of Horne, whose "Marlowe" is known to all lovers of English poetry, a daring thing to embody the soul of

"Our morning star, sole risen before the sun," in any form of imaginative composition. But Miss Peabody has been venturesome before this, for in

her "Fortune and Men's Eyes" she set speech upon the lips of Shakespeare. In this tragedy of "Marlowe," we have the figure of the fiery-hearted poet, glowing with the passion for perfection which made him solitary even when surrounded by his boon companions. Greene, Peele, Lodge, and Nash all appear, and Richard Bame, of evil memory. The play begins with the success of "Faustus," and ends with Marlowe's death in the tavern at Deptford. He engages in the brawl with Francis Archer, but is made to die by his own hand, his indignant spirit gladly escaping from a world in which the fairest-seeming things are the most deceitful, in which hypocrisy and insincerity are the passports to success. The scene in the third act with Her Ladyship, the woman of rank in whose love he had once believed, offers the fine passage which we here reproduce.

"O Helena,
How cheaply at the last you sell your God!
Thirty pieces of silver, I had sworn
Would be too little. Ah, but not for you.
Not even with a kiss, but with a lie,
You shew me how you rate Him,—all of you!
I waited for the reason. There had been
A chance to make you glorious with some truth,—
And me to blink at unaccustomed gold:
A brave 'I love you not,—I wish you gone!'—
Such valor of the devil as he respects!
But this poor coinage of an outcast metal,
Stamped with God's image! Ha, deny Him, I?
What have I seen of Him that I should know
Where He is or is not? I have searched the mire,
And found Him not, indeed; and for such temples
As Holy Writ would have it that He dwells in,
Look you, how cold and empty!—Cold, not pure.
No flame of heaven or hell,—no fire at all.
Deny Him, I? And thou, dost thou affirm?—
Living denial!—Gentle blasphemy!
Will you begone? Nay, hear my parting word.
Unmask you, Helen.—Truly you must go
The way of dreams. Will you believe you live?
No, no, I think not, no indeed, not you!
The fire burns out and leaves the ashes there,
The cock crows and the spirits must begone.
I took you for a Woman, thing of dust,—
I—I who showed you first what you might be!
But see now, you were hollow all the time,
A piece of magic. Now the air blows in,
And you are gone in ashes. Well, begone!
Ashes to ashes, dust to dust!—Nay, go."

This heartless woman whose falsity makes of all life a hideous mockery to the poet is effectively contrasted with the gentle Kentish maiden whose pure memory saves for him some remnant of his faith in mankind. She is an exquisite figure, limned with delicate art. We have read Miss Peabody's play—every word of it—with genuine pleasure. The poetry and character of the historical Marlowe have always seemed to us to provide a sort of touchstone of taste and judgment; who loves the one and understands the other cannot go very far astray either in poetical appreciation or in human sympathy.

"The Heart of the Road, and Other Poems," by Miss Anna Hempstead Branch, is a volume of serious lyrics, touched by mysticism, and expressive of an abstract mode of thought. They seem to derive in some measure from Rossetti, although the

inspiration is not always as evident as in "The Watch-Tower of the Soul," for example.

"I will be silent in my soul
Since God has girt me round
With His own silences in which
There is no space for sound.
Only His voice perchance may drop
Like dew upon the ground.

"I will be silent and will lean
Myself into all space.
Love, didst thou think in all this life
That thou couldst touch my face?
Nay, for God bade that I should turn
Unto Himself for grace."

This archaic mannerism and affectation of *naïveté* has to be very well done indeed to be convincing. Miss Branch's verses become a little monotonous, but they have a good deal of the poetic spirit and much subtlety of rhythmical effect.

Miss Dickinson's new volume opens with "The Cathedral," a poem in sections, providing a sort of poetic inventory of a cathedral, from the chimes to the cloister close. "The High Altar," for example, is thus celebrated:

"A throne with King invisible, that stands
For deathless dynasties not made with hands,
Founded on certainty of things unseen,
Whose law is perfect and whose fear is clean.
Whose sovereign majesty doth condescend
Unto the lowliest of them who bend
Far down beneath upon the humblest stair,
Submissive subjects of the altar's care."

Miss Dickinson's poems are nearly all inspired by a rather vague religious sentiment, and their expression is too strained to be effective. Her interpretation of natural beauty seems to us finer than her religious philosophizing. The really beautiful "Vale!" may be given as an illustration of her work at its best.

"Now let the frosty sentence pass!
For I have garnered astors in my soul,
To blur with sentiment the stolid year,
Beyond the largess of their purple dole.
And I have wrung the life-blood from the hours,
Forgot old pain amid the russet wold,
Steeped love in azure and immensity,
And burned regret in scarlet and in gold.
Ventured the circle of the hazel witch,
And claimed of gusty winds rough brotherhood—
And buried in my heart a rain-wet path
That led to sunset lurid through a wood.
Amid gray embers one hot hope is let—
A torch unto a royal memory,
And through the benison of dying leaves
Blows my consent unto the chill decree.
Now is all prophecy fulfilled!
Thy rustling footfall, Autumn, bear thee soon
Within the dim, unmeasured hills of Time
Led by the waning of the hunter's moon!"

The "Sonnets and Songs" of Mrs. Charles Kendall Adams make up a volume of verse that marks a distinct advance upon the author's earlier "Choir Invisible." The new poems are richer in content and more flexible in style than the old ones were. Since the sonnet is the form chiefly favored by Mrs. Adams, we select a sonnet for our illustration, one equally fine in thought and in expression. It is called "Cuba to the United States."

"Is thine the land that bore the honored name
Of Washington?—the land where Lincoln died?
Counting the cause of freedom sanctified
So long as earth shall glorify their fame?
Look to it that thou smother not the flame
They kindled, lest it be in time denied,
And all their lofty leading thus defied,
The womb that bore them know a bastard's shame!"

"I stand with outstretched arms and bleeding heart,
As in the name of 'Liberty' I plead;
Arise! and fear alone the envenomed dart
That searcheth, worse than death, ignoble deed;
Yea, read on tombs of those who died for Right,
No bloodless sword did yet a tyrant smite."

Something like half a hundred of these sonnets make up a sort of cycle upon Shakespearian themes and characters, and are characterized by insight and sympathetic feeling alike.

Miss Dorothy King's "Verses" are very simple things indeed, and make up a modest sheaf of about twoscore pages. "First Notes of Spring" is a pretty bit of song.

"Little brown buds on the lilac-bushes,
Curling leaves where the tulips wake,
Glimpses of green from sleeping jonquils,
Chirpings sweet which the sparrows make.

"Tinkling sounds where the brooks are playing,
Brilliant moss where the gray stones lie,
Golden gleams from a happy crocus
Greeting the Spring with ecstasy.

"Soothing breath of the warm winds blowing,
Twitt'ring music the robins sing,
Then, with its thrill of perfect beauty,
Comes the flash of a blue-bird's wing."

Last on our present list comes "The Destiny, and Other Poems," by Miss Florence Brooks. The title-poem is a set of lyrics loosely strung together, in which we have vainly sought for a unifying principle. The best of the lyrics is this:

"The body is not, love, save for the soul;
Dumb is the flesh and dead.
Thy essence is elusive as the scroll
Woven and formed and fled
When the blue waves of forest smoke unroll
Their tendrils overhead.

"I have grown sacred, love, because of you,
Because of these blest hours;
And wine is as my mouth, and honey-dew
My tears, and many flowers
My flesh, and all my veins the heaven's blue,—
The chrism of love is ours."

Aside from the difficulty of picturing a wave with tendrils, these stanzas are not bad. An "Ode to the Mountains" is one of the more ambitious pieces in this collection, and we quote the opening stanzas:

"The dreaming mountains lie athwart the plain
In plentitude of pride and distant calm;
Their grandeur is a psalm
Of vaster harmonies than human tongue
Creates to voice its pain—

A lovely anthem from their inmost caverns sprung.

"Yet far within that lofty wooded height
Are sweet and sacred haunts my soul may see,
Unknown, forever free
From profanation of the blinded crowd
That struggles in the night
Below the towering summit's earthward drooping cloud."

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*A traveller in
Western wilds
thirty years ago.*

A man who, thirty years ago, was able, in addition to other journeyings, to traverse the United States from north to south along the line of La Salle's travels in the seventeenth century, and again from east to west along the line of De Soto's and Cabeza de Vaca's wanderings in the previous century, must have a story to tell. Such a story Mr. Paul Fountain has attempted in "The Great Deserts and Forests of North America" (Longmans). As a tale of adventure, the work might have been greatly improved by giving it somewhat more of human interest and paying more regard to personal episodes which must have been of a thrilling nature. As a book of travel, it could have been made more informing if the writer had taken the trouble to identify his routes upon some map of modern date, and thus have adopted a more accurate geographical nomenclature; and also if his recorded impressions of men — white, black, and red — had been more generally correct. But the book is evidently not intended to serve either as a tale of adventure or a book of travel. The writer's chief incentive in making these extensive journeys far away from the haunts of men was an intense love for natural history. While not technically a naturalist, — a fact which he frequently deplores, — he yet made copious notes of his close observations of natural phenomena; and these would be of great value at the present time, when such a widespread popular interest is taken in the various branches of natural history, were it not that they must be used with great caution. For there are abundant opportunities for errors to creep into a transcription of notes made more than a quarter of a century since, however accurate those notes may have been in the first instance. The author has had frequent occasion to correct himself by means of footnotes and appendices, and the reader will discover many instances where errors have escaped his attention. The value of the notes, even when correct, might have been enhanced had the book been furnished with an index. Mr. Fountain is an Englishman, and has written for English readers; and his book is, unfortunately, likely to perpetuate erroneous ideas regarding America and the Americans already too widely held among English stay-at-homes.

*Memories of an
eminent musician.*

Dr. William Mason, of New York, has the distinction of being the dean of the musical profession in America. For over fifty years he has been closely associated with musical affairs in this country and abroad; and in his "Memories of a Musical Life" (Century Co.) he writes frankly, yet from a professional standpoint, of the development of music during the second half of the nineteenth century. Dr. Mason was born in Boston on January 24, 1829, the son of Lowell Mason — widely known as the composer of hymn tunes and sacred melodies, and the man

through whose efforts music was introduced into the public schools of Boston. He displayed his fondness for music at an early age, and was sent abroad to obtain a musical education, intending to study under Moscheles, Hauptmann, and Richter. Through the misunderstanding of a letter, he did not begin his instruction with Liszt until four years later; he gives a very careful account of his first lesson with the great composer, and explains the characteristics of Liszt's method. In his chapter on "Music in America To-day," he says: "Enormous progress in the art and science of music has been made in America since I began my studies in Germany in 1849. . . . The time has gone by when it was necessary for students of the piano to go abroad to complete a musical education. There are now teachers of the piano of the first rank in all our principal cities, who secure better results with American pupils than foreign teachers do, because they have a better understanding of our national character and temperament." Though the few original musical exercises included in the book appear at a casual glance to be simple, they are the result of long and laborious study. In fact, throughout the work the strong musical bent of the author's mind is very marked. It is not alone the nice points, the *apices juris* of interpretation and construction, that he cares about or closely examines; it is rather the broad general principles which lie, or ought to lie, at the basis of all interpretation. Dr. Mason has numbered among his friends a long line of celebrities, and he writes about many of the great musicians in a reminiscent manner, though there is a plentiful intersprinkling of criticism which serves to illuminate the record and give it proportion. The illustrations, which are "tipped in" on different paper from the text and printed frequently in the faded color of the original manuscript, are remarkably interesting; they include many reproductions of autographs from the author's musical album, including manuscript music written by Wagner, Joachim, Berlioz, Rubinstein, Greig, Schumann, and others. On the whole, the make-up of the book is in harmony with its interesting contents.

*Popular essays
on the English
language.*

Prof. Brander Matthews has chosen an apt title for his recent volume of essays upon the English language (Scribner). "Parts of Speech" — the phrase is suggestive of endless exercises in parsing and "diagramming," of all the dull abstractions of the old-time grammar lesson. With this connotation in mind the reader is prepared fully to appreciate the leaven in the new idea of the parts of speech: the conception which interprets the phrase literally, and which Mr. Matthews is doing much to popularize. As he himself states it in his prefatory note, his purpose in almost all these essays is to show "that the English language belongs to the peoples who speak it — that it is their own precious possession, to deal with at their pleasure and at

their peril." This thesis — that "a language grows and is not made," that the many speakers, and not the few writers, of English, are the court of last resort, not to be moved by the over-academic scruples of "pedagogues and pedants," — he discusses in many of its implications. He shows how slang phrases and new words lose their plebeian associations when one realizes that the language is a living organism whose rehabilitation by means of these very despised neologisms is necessary to its literary power and vigor. Then, if the language is a race product, the character of "the stock that speaks it" becomes a vital matter, and its future in England and the United States a legitimate and interesting field for speculation. The consideration of the linguistic ideals of the English race, whose basal motive seems to have been a desire for effective simplicity, leads to discussions, first of the logical method of naturalizing foreign words, and then of the consideration due to the spelling reform movement. The ground covered in these essays, however familiar to the linguistic expert, will be new and inviting to many readers. Particularly will teachers of secondary English who have made no systematic study of historical English grammar find this popular exposition of the principles underlying the science of language of the greatest interest and value.

*The life
and work
of Wagner.*

In "Richard Wagner: His Life and His Dramas" (Putnam) Mr. W. J. Henderson has sought "to supply Wagner lovers with a single work which shall meet all their needs." A glance at the literature of the subject already accessible in English will serve to place Mr. Henderson's book among its possible competitors. First of all, we had the translation of Nohl's compact biography. Then came Mr. Finck's elaborate two-volume work. More recently, we have had the rather slight performance of Mr. Lidgely, and an English translation of M. Lavignac's exhaustive treatise. Of other books about Wagner, dealing with parts of his work or aspects of his genius, there have been many, but those above mentioned are, as far as we can remember, the only ones that in any way dispute the field with Mr. Henderson. The two brief accounts may be dismissed because they are brief; Mr. Finck's work is mainly biographical and critical, not supplying such analyses as are given by Mr. Henderson; M. Lavignac's work alone has a purpose and a plan closely similar to those of the work now under consideration. We should find it difficult to advise the lover of Wagner, restricted to a single book, between these two; we should rather cut the Gordian knot by telling him to procure them both. Mr. Henderson's work is a treatise of five hundred pages, painstaking and scholarly in execution, and more temperate in its judgments than are the books of most Wagnerian enthusiasts. Rather less than half of the contents are given up to biography and artistic characterization. The other and larger half

provides an analytical account of the series of the music-dramas, from "Rienzi" to "Parsifal," with the sources of their plots, the architectonics of their dramatic structure, and the significance of their musical themes. The illustrations of the volume are a portrait of the composer and a large number of illustrative passages in musical notation. The work is highly satisfactory in all respects, and, while we cannot say that it supersedes its predecessors, it certainly supplements them in a way that fully justifies its existence.

*An elementary
work on the
French Revolution.*

Surely no one can feel, in presenting a fresh popular work bearing upon the French Revolution, that he is filling a long-felt want. There must needs be much fresh material, or much novelty in treatment, to warrant such a production at this time; and yet we find neither the one nor the other in the elementary sketch entitled "The Last Days of the French Monarchy" (Maemillan), by Miss Sophia H. MacLehose. To quote from the preface, the work is intended "to enable the reader to approach the more important histories with interest and intelligence." The book's sole title to distinction, in competition with the many similar works upon the market, is its wealth of illustration. The reproductions of old cuts and paintings are both interesting and well done, and together with excellent typography and presswork serve to make a very pretty book. Probably the author would assert also that a service had been rendered in the multitude of footnotes cited as references to the body of the text. In reality, profuse use of footnotes is necessary and excusable only in a technical monographic work on a new or controverted topic, as in a voluminous exhaustive production; in either of which cases, the citations serve as the proof of statements made or arguments advanced. The lack of any distinctive feature in style, treatment, or contents precludes any critical review. In short, the book presents the facts ordinarily stated, in the manner customary with a score of other works of like scope. It closes with 1788 and is preliminary to the Revolution itself, which is to be considered in a succeeding volume.

*An English
poet's view of
Walt Whitman.*

Mr. Edmond Holmes, the author of a subtle essay on poetry, and of a volume of poems as well, has written an elaborate essay on "Walt Whitman's Poetry" (Lane), and accompanied it with about fifty pages of selections from the "Leaves of Grass." Mr. Holmes is of those who admire Whitman judiciously, with discrimination between the finer and the baser aspects of his expression, finding much dross in the melting-pot into which the poet cast the product of his imagination, but finding also the pure metal underneath. The substance of the writer's criticism is found in the following passage:

"Sometimes we find ourselves in the middle of plain, inoffensive prose without quite knowing how we got there.

Sometimes there is a sudden descent from lofty heights to ignominious depths. Sometimes a momentary plunge into the commonplace or the grotesque mars the movement of an otherwise beautiful passage. But through all its ups and downs the form of Whitman's poetry suits itself admirably to the matter, or rather to the spirit. The want of harmony and rhythm is quite as much inward as outward. A chaotic philosophy—a philosophy which does its best to give back to the 'void and formless Infinite all that Time has won from it'—is fitly mirrored in a formless outward form."

Throughout the essay, Whitman's artistic dualism is brought into prominence—"consciously and theoretically, he is the poet of democratic equality,—and therefore of chaos; unconsciously, and in spite of himself, he is the poet of the ideal." The writer believes that "the poet, pure and simple, will be remembered and honoured when the sociopolitical prophet has been forgotten, or, if remembered, has fallen into disesteem." In making his selections, which occupy less space than the essay itself, Mr. Holmes has sought to give us only the best of Whitman. More than half of his pages are occupied with the three great pieces: "When lilacs last," "Out of the cradle endlessly rocking," and the "Passage to India."

Maurice Hewlett's Nothing but praise awaits the "New
"New Canterbury Tales." *Canterbury Tales* (Macmillan) of

Mr. Maurice Hewlett. Alone among the writers of the day, perhaps, is he competent to add to the work of Chaucer without doing violence to the literary convention of that early time. In plan and treatment he has followed his original closely, assembling his party together under the leadership of the Prioress of Ambresbury in the royal city of Winchester on Mayday in the year of grace 1450, on their way to do pious duty at the shrine of St. Thomas á Becket at Canterbury. They were only five days on their journey, in which time six tales are told by the miscellaneous company under the headship of the noble Prioress, after a delightful prologue has introduced a little romance of its own by way of providing the necessary links between the several stories. The Scrivener of the party tells of "The Countess Alys," that good woman for whom the Order of the Garter was founded; Captain Salomon Brazenhead, veteran of Italian wars, discloses the tragic history of "The Half-Brothers," drawn from the annals of Venice and Milan; the Prioress herself takes the pathetic legend of "St. Gervase of Plessey" from some "Lives of the Saints" unknown to others; Master Richard Smith, a shipman of Hull, discourses upon "The Cast of the Apple," an episode on the Welsh border; and young Percival Perceforest recounts a merry little comedy of errors, styled "Eugenio and Galeotto," with its scene alternating between Venice and Mantua. All these are in prose, like Chaucer's "Parson's Tale" and "The Tale of Melibæus"; and all most successfully avoid the introduction of modern thought and feeling, though not modern phrasing. Nothing in recent years gives more promise of literary permanence than Mr. Hewlett's latest book.

*Leaders of
finance and
industry.*

In tune with the times is Mr. James Birnley's "Millionaires and Kings of Enterprise" (Lippincott), with its fifty or more brisk sketches of leading American financiers and captains of commerce. The English authorship of the book lends it an added interest to us, and it must be admitted that full justice has been done to the American spirit of alertness, energy, and progress. Compiled under the auspices of the Messrs. Harmsworth, the volume bears witness to its journalistic origin in the pith and point that characterize its chapters. All that the curious need to know about Mr. Morgan and Mr. Rockefeller and Mr. Carnegie, and half a hundred other "kings of enterprise" now prominent in the public eye, is agreeably set forth in pages fairly bristling with figures, usually running up into the millions, preceded by the pound-sterling sign. In tastefulness of binding, in wealth of full-page portraiture and other illustration, and in excellence of paper and print, this cyclopædia of contemporary plutocracy almost rises to the dignity of literature. Even the most unworldly will be tempted to linger over its wonderful tales of material achievements.

*Essays by the
late Dr. Everett
of Harvard.*

The late Dean of the Harvard Divinity School, Dr. C. C. Everett, has been such a power in the world of thought during the present generation, that a posthumous collection of his writings is sure of a cordial reception. The twelve "Essays Theological and Literary" (Houghton) exhibit a well-defined unity, the theological ones being philosophical rather than dogmatic, and the literary ones being devoted to revealing the same spiritual ideas imbedded in the poetry of Emerson, Goethe, Tennyson, and Browning. From the author's point of view, philosophy and poetry are very much akin. He finds in Tennyson and Browning two of the great spiritual forces of our century, presenting together the higher life in its fulness, doing together what no one singer could have accomplished. Emerson is the representative optimist of the age, behind whom the preacher has shrewdly entrenched himself; while no literary work strikes its roots so deep into our modern thought and life as Goethe's "Faust." The keen critical analysis with which these points are developed attests their philosophical as well as literary value.

*A book of
wild beasts.*

Under the title of "Animals" (H. S. Stone & Co.) Mr. Wallace Rice has prepared a popular natural history of mammals,—especially such mammals as have not been domesticated by man. The book aims to give an accurate and succinct survey of the distinguishing characters and habits of those representative wild beasts which are more generally known, and are often seen in menageries and in zoological gardens, or preserved in museums. The descriptive matter is well chosen, and affords instructive and entertaining reading. The presentation is

straightforward, and the work is free from doubtful or objectionable matter. It contains much information concerning animals, and might well be used as supplementary reading in elementary instruction in natural history and as a book of reference in school libraries. The volume is illustrated by about fifty colortype plates, most of which, especially those from photographs of the animals themselves, are excellent. The work of the taxidermist is, however, all too evident in a few cases, and several plates reproduced from paintings are mere caricatures standing in strong contrast to the remainder of the illustrations.

BRIEFER MENTION.

Mr. Nigel Oliphant, the author of the "Diary of the Siege of the Peking Legation" (Longmans), is a young Scottish officer who was filling a post in the Chinese Postal Service under Sir Robert Hart when the trouble broke out in 1900. The book is a manly, modest account of the siege as witnessed from the inside of the British Legation. There is little or no attempt at continuous description; and we are won by the simplicity and obvious truth of the young fellow who took his war so gayly, or his god so seriously, as to be laying out a putting ground in the intervals of the assaults. The Diary is furnished with desirable maps, and is preceded by an appreciative preface from Mr. Andrew Lang's pen.

A "Time Table of Modern History" compiled and arranged by Mr. M. Morison, is published by the Macmillan Co., in the form of a large oblong quarto. The period covered is from 470 to 1870—just fourteen centuries. It consists, in substance, of parallel tables of events and dates, starting with six columns, and gradually increasing to fourteen or fifteen. At the end of the volume are genealogical tables, lists of reigning monarchs, a general chart of ancient and modern history, an elaborate index, and a set of ten historical maps of Europe. The work is of a kind that has been done before, but not, to our knowledge, upon so generous a scale. It is indispensable as a book of reference for school libraries.

The F. A. Bassette Company, Springfield, Mass., have published for Mr. Guy Kirkham, F.A.I.A., a little volume entitled "The Elements of Architecture," taken from the miscellaneous essay of Sir Henry Wotton, Kt. Sir Henry was an amateur architect of the time of Elizabeth, when the amateur architect flourished and each Lord of the Manor was more or less the architect of his own house. The age went down to us, along with its mass of rare literature, many interesting and beautiful examples of English domestic architecture; and of the former, touching also upon the latter, these essays of Sir Henry Wotton are of no slight interest. The volume, in type and form, is a facsimile reproduction of the original, which is very rare; and our only criticism is that the types, possibly not too clear in the original, suffer in the reproduction. Wotton was a man of attainment, and his personality speaks through his writings. The style is quaint and amiable, and the matter equally quaint and attractive to the lover and collector of rare specimens.

NOTES.

"Lessons in Physical Geography," by Mr. Charles R. Dyer, is a school text just published by the American Book Co.

"The Cloistering of Ursula" is the title of Mr. Clinton Scollard's new romance of mediæval Italy, to be issued at once by Messrs. L. C. Page & Co.

Ruskin's "Sesame and Lilies," edited by Mr. Robert Kilburn Root, is a new volume of the "English Readings," published by Messrs. Henry Holt & Co.

"King Lear," edited by Mr. W. J. Craig, is the third volume to appear in the "Dowden Shakespeare," now in course of publication by the Bowen-Merrill Co.

"A Brief Survey of the Life and Writings of Quintus Horatius Flaccus," by Professor Sidney G. Ashmore, makes a pretty booklet just published by the Grafton Press.

"Wortlehre des Adjektivs im Altsaechsischen," by Dr. Edwin Carl Roedder, is a Bulletin of the University of Wisconsin in its "Philology and Literature Series," of which the first volume is now completed.

Messrs. T. Y. Crowell & Co. announce for publication early in the coming Spring a volume on "Word-Coinage" by Mr. Leon Mead. The work is the result of several years' special study of the subject on the part of its author.

Professor Albert H. Tolman's school text of Shakespeare's "Julius Cæsar" is published by the Globe School Book Co. It has many rivals, no doubt, but none that is more attractive to the student, or more scholarly in its execution.

Mr. Henry Frowde has just published for the Oxford Clarendon Press, a new edition of the treatise on "Milton's Prosody" by Mr. Robert Bridges, supplemented by Mr. William Johnson Stone's essay on "Classical Metres in English Verse."

Messrs. Ginn & Company of Boston announce their removal from Tremont Place, where they have been for more than twenty-five years past; and are now occupying new offices at No. 29 Beacon Street, on the site of the historic John Hancock House.

A study of Charles Heavysege, the Canadian poet and dramatist, by Mr. Lawrence J. Burpee, has been reprinted in pamphlet form from the "Transactions of the Royal Society of Canada." It may be obtained from Messrs. J. Hope & Son, Ottawa, or from the Copp-Clark Co., Toronto.

The latest publication of the Early English Text Society is an edition, re-edited directly from the manuscripts by Professor George H. McKnight, of the three works "King Horn," "Floriz and Blancheflur," and "The Assumption of Our Lady." These poems were first edited in 1866 by the Rev. J. Rawson Lumby.

"Little Pilgrimages among the Women Who Have Written Famous Books" (Page), by Messrs. E. F. Harkins and C. H. L. Johnston, is a companion to the similar volume upon men authors which we recently noticed. A score of women are included, all of them American by birth or residence, and portraits are given us of nearly all of them.

Dr. A. H. Peirce's "Studies in Auditory and Visual Space Perception" (Longmans) forms an excellent example of the kind of monograph which modern Psychology makes possible. It deals in a technical way with a special set of problems of interest to experimental psychologists, and both gathers together with critical

skill the results of former research upon the subject and makes distinctly valuable contributions to the topic. It is just this type of work that will gain for experimental psychology the worthy position among the sciences which it already enjoys in part.

"From Homer to Theocritus," by Professor Edward Capps, is a history of the Greek literature of the classical period, just published by Messrs. Charles Scribner's Sons. Although a revision of an earlier work, the changes made are so considerable that the volume is one-half larger than before, and now includes a useful bibliography and an index.

"The Three Essentials," by Chancellor Henry Mitchell MacCracken, is a baccalaureate sermon given at the New York University. The text of the sermon was provided by a window of stained glass with three panels recently set in the auditorium of the University, and the present pamphlet publication (Putnam) reproduces the design in a series of four plates.

"A Short History of England for School Use," by Miss Katharine Coman and Miss Elizabeth Kendall, has just been published by the Macmillan Co. It is a book for grammar schools, and follows much the same lines as the more advanced text-book prepared by the same authors about two years ago, although, as is natural and proper, more stress is placed upon the personal and pictorial elements of the history.

An interesting experiment in book-publishing is soon to be launched in this country and England by Mr. Howard Wilford Bell. "The Unit Library," as the venture is designated, will consist of an unlimited collection of original publications and selected reprints from every department of the world's intellectual activity, issued under the editorship of Messrs. William Laird Clowes and A. R. Waller. An explanation of the title of the series is to be found in the novel method under which it will be sold. The price of each volume will be regulated by the number of pages it contains, a unit of measure being fixed upon. This unit is 25 pages. The English rate per unit is $\frac{1}{2}$ d., or 2d. per 100 pages. The paper cover will cost 1d. in addition to the cost of the total number of units, a cloth binding will be 5d. additional, or leather binding 10d. additional. It is claimed that "The Unit Library" will constitute the cheapest series of books ever issued in America or England.

LIST OF NEW BOOKS.

[The following list, containing 80 titles, includes books received by THE DIAL since its last issue.]

HISTORY.

The Royal Navy: A History, from the Earliest Times to the Present. By Wm. Laird Clowes; assisted by Sir Clements Markham, Captain A. T. Mahan, H. W. Wilson, Theodore Roosevelt, and others. Vol. VI. Illus. in photogravure, etc., 4to, gilt top, uncut, pp. 592. Little, Brown, & Co. \$6.50 net.

The Assassination of Abraham Lincoln: Flight, Pursuit, Capture, and Punishment of the Conspirators. By Osborn H. Oldroyd; with Introduction by T. M. Harris. Illus., 8vo, pp. 305. Washington, D. C.: O. H. Oldroyd. \$1.

BIOGRAPHY AND MEMOIRS.

Memoirs of Major-General William Heath. By Himself. New edition; edited by William Abbott. To which is added, The Accounts of the Battle of Bunker Hill, by Generals Dearborn, Lee, and Wilkinson. Illus., large 8vo, gilt top, pp. 410. New York: William Abbott. \$5. net.

Ruskin and the English Lakes. By Rev. H. D. Rawnsley. Illus., 12mo, uncut, pp. 243. Macmillan Co. \$2.

Edwin Booth. By Charles Townsend Copeland. With photogravure portrait, 24mo, gilt top, uncut, pp. 159. "Beacon Biographies." Small, Maynard & Co. 75 cts. net.

Samuel Finley Breese Morse. By John Trowbridge. With photogravure portrait, 24mo, gilt top, uncut, pp. 134. "Beacon Biographies." Small, Maynard & Co. 75 cts. net.

GENERAL LITERATURE.

The New England Society Orations: Addresses, Sermons, and Poems. Delivered before the New England Society in the City of New York, 1820-1885. Collected and edited by Cephas Brainerd and Eveline Warner Brainerd. In 2 vols., 8vo, gilt tops, uncut. Published for the Society by The Century Co. \$5. net.

Milton's Prosody. By Robert Bridges. Together with, Classical Metres in English Verse, by William Johnson Stone. 12mo, uncut, pp. 175. Oxford University Press. \$1.75.

King Horn, Floriz and Blanchefleur, and The Assumption of our Lady. First edited in 1866 by Rev. J. Rawson Lumby, B.D.; now re-edited from the MSS. by George H. McKnight, Ph.D. Large 8vo, uncut, pp. 171. "Early English Text Society Series." London: Kegan Paul, Trench, Trübner & Co. Paper.

The Revolt and the Escape. By Villiers de L'Isle Adam; trans. from the French by Theresa Barclay. 8vo, gilt top, uncut, pp. 61. "Modern Plays." Charles H. Sergel Co. \$1.25 net.

The Muses Garden for Delights, or the Gift Book of Ayres. Composed by Robert Jones; edited by William Barclay Squire. 8vo, uncut, pp. 39. Oxford: B. H. Blackwell.

The Labyrinth of the World and the Paradise of the Heart. By Jhn Amos Komensky (Comenius); edited and translated by Count Lützow. 12mo, gilt top, uncut, pp. 347. E. P. Dutton & Co. \$1.50 net.

The Three Essentials: A Baccalaureate Discourse. By Henry Mitchell MacCracken. Illus., large 8vo, uncut, pp. 16. G. P. Putnam's Sons. Paper.

The Perfect Woman. By Charles Sainte-Foi; trans. from the French by Zéphirine N. Brown. 16mo, gilt edges, pp. 195. Marier & Co. \$1. net.

Shakespeare in Tale and Verse. By Lois Grosvenor Hufford. 12no, gilt top, uncut, pp. 445. Macmillan Co. \$1. net.

NEW EDITIONS OF STANDARD LITERATURE.

The Way of Perfection. By Saint Teresa; edited by A. R. Waller. With photogravure portrait, 16mo, gilt top, uncut, pp. 231. "Cloister Library." Macmillan Co. \$1.

The Works of Shakespeare, "Dowden" edition. New vol.: King Lear, edited by W. J. Craig. 8vo, pp. 249. Bowen-Merrill Co. \$1.25.

Francesca da Rimini: A Tragedy in Five Acts. By George H. Boker. 2mo, gilt top, uncut, pp. 154. Chicago: Dramatic Publishing Co. \$1.

The Purgatorio of Dante Alighieri. With photogravure frontispiece, 24mo, gilt top, uncut, pp. 442. "Temple Classics." Macmillan Co. 50 cts.

Love Poems of Sir John Suckling. 32mo, gilt edges, pp. 121. "Lover's Library." John Lane. 50 cts. net.

BOOKS OF VERSE.

The Tippler's Vow. By Lee Fairchild; with 26 original dry-points by Jean Paleologue. Large 4to, uncut. Croscup & Sterling Co. \$10. net.

The Ship of Sibnce, and Other Poems. By Edward Uffington Valentin. 8vo, gilt top, uncut, pp. 161. Bowen-Merrill Co.

In the Valley of the Merrimack. By Julia Noyes Stickney. With portrait, 18mo, gilt top, pp. 66. New York: Grafton Press. 75 cts.

The Black Christ. By C. S. A. 12mo, uncut, pp. 31. Oxford: B. H. Blackwell. Paper.

FICTION.

King Fritz's A. D. C. By Frank Hird. 12mo, pp. 305. Macmillan Co. \$1.75.

The King's Ring: A Romance of the Days of Gustavus Adolphus and the Thirty Years' War. By Zacharias Topelius; trans. from the Swedish by Sophie Ohrwall and Herbert Arndt. With photogravure portrait, 12mo, gilt top, uncut, pp. 297. L. C. Page & Co. \$1.50.

The Washingtonians. By Pauline Bradford Mackie. With frontispiece, 12mo, gilt top, uncut, pp. 357. L. C. Page & Co. \$1.50.

Lauriel: The Love Letters of an American Girl. Edited by A. H. With photogravure frontispiece, 12mo, gilt top, pp. 301. L. C. Page & Co. \$1.50.

Love's Itinerary. By J. C. Snaith. 12mo, pp. 315. D. Appleton & Co. Paper, 50 cts.

TRAVEL AND DESCRIPTION.

Ancient Royal Palaces in and near London. Drawn in lithography by Thomas R. Way; with Notes compiled by Frederic Chapman. 4to, uncut, pp. 175. John Lane. \$6. net.

Washington, the Capital City, and its Part in the History of the Nation. By Rufus Rockwell Wilson. In 2 vols., illus., 8vo, gilt tops, uncut. J. B. Lippincott Co. \$3.50 net.

John Chinaman, and a Few Others. By E. H. Parker. Illus., 8vo, uncut, pp. 380. E. P. Dutton & Co. \$2.50 net.

Adventures in Tibet: Including the Diary of Miss Annie R. Taylor's Remarkable Journey through the Heart of the "Forbidden Land." By William Carey. Illus., 8vo, pp. 285. United Society of Christian Endeavor. \$1.50 net.

Eastern Peru and Bolivia. By William C. Agle. 12mo, pp. 45. Seattle: Homer M. Hill Pub. Co. Paper, 50 cts.

RELIGION.

What Is Christianity? By Adolf Harnack; trans. by Thomas Bailey Saunders. Second edition, revised; 8vo, gilt top, pp. 322. G. P. Putnam's Sons. \$1.75 net.

The Teachers' Commentary on the Acts of the Apostles. By F. N. Peloubet, D.D. Illus., 8vo pp. 400. Oxford University Press. \$1.25.

Via Christi: An Introduction to the Study of Missions. By Louise Manning Hodgkins, M.A. Holiday edition; with frontispiece, 16mo, pp. 251. Macmillan Co. 60 cts. net.

Modern American Bible. Edited by Frank Schell Ballentine. New vols.: St. Paul, and the Letter to the Hebrews, 1 vol.; St. John, Gospel, Letters, Revelation, 1 vol. Each 24mo. Thomas Whittaker. Per vol., 0 cts.

Fifty Missionary Programmes. By Bebe M. Brain. 24mo, pp. 128. United Society of Christian Endeavor. 35c. net.

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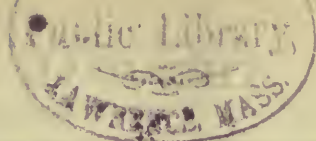
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No. 375. FEBRUARY 1, 1902. Vol. XXXIII.

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THE NOVEL AND THE LIBRARY.

The great preponderance of works of fiction among the books drawn from public libraries has always been a subject of much concern to librarians and other men engaged in the business of public education. It comes up for discussion perennially, and various are the suggestions made for the correction of what is generally recognized as an evil. While there is nothing to say against the practice of reading fiction, abstractly considered, there is much to say against the novel-reading habit which seems to be fastened upon the majority of those who use our public libraries. When the statistics of circulation show that works of fiction constitute from fifty to eighty per cent of the books that are taken for home reading, there is certainly some reason to think that the library is regarded as a source of entertainment rather than of public education, and some reason to question the wisdom of taxing the people at large for such a purpose. Even if careful consideration of the whole subject convinces us that a library, put chiefly to such uses, is better than no library at all, and still on the whole a worthy object of public support, it is certainly obligatory upon those who control the supply of free books to use all possible vigilance in minimizing the evil of thoughtless reading, and in encouraging the literary and studious tastes of readers.

Very often the statistics themselves disguise the evil which they cannot wholly conceal. A library which reports sixty per cent of fiction among the books circulated will very likely report also from ten to fifteen per cent of juvenile literature (most of which is fiction), and from five to ten per cent of books in foreign languages, of which novels form the larger fraction. Some librarians regard this condition of affairs with complacency, and, while seizing every opportunity that is offered to encourage the reading of serious books, still hold to the view which was advocated by the late W. F. Poole—the view that most of these novel-readers would read nothing at all unless they could get what they wanted, and that it is well for them to acquire the reading habit even if a wiser judgment disapproves of their habitual selection of books. There is much to be said for this view, and for its corollary that the

exercise of the reading habit in any form tends to bring about a gradual elevation of literary taste, especially if the reader be supplied all along with gentle and unobtrusive incitements to the acquisition of better standards and broader interests. This sort of stimulus has to be applied tactfully, and it is a distinctive characteristic of the good librarian that he knows how to apply it with judgment and without ruffling the reader's temper. The natural man, who has outgrown the years of tutelage, resents being practised upon by others for his own good, and, although he may be led to the water, he must be left to believe that he is drinking it of his own volition.

The subject of fiction in the public library has recently come up for renewed discussion in connection with a report from Springfield, Massachusetts, according to which the librarian, during the past four years, has reduced the circulation of fiction by about one-fourth. This may not seem strange news to the general reader, but to those who know anything of library work from its professional side, the report is so startling that it seems almost sensational. One librarian says it is what Lord Dundreary would have called a "staggerer." Experience shows the percentage of fiction to be so nearly uniform from year to year that a change of as little as five per cent would excite comment. Naturally, then, a change (and for the better) of something like five times that percentage is a cause for both surprise and curious interest. By just what means so great a reduction of novel-reading has been brought about we do not know, but so gratifying a result is sure to excite the spirits of both inquiry and emulation in the breasts of librarians all over the country.

There are many devices of the obvious sort for the lowering of the percentage of fiction and the raising of the percentage of serious reading, and these have been used by all good librarians in the United States during the quarter-century that librarianship has been recognized as one of the professions. They include such things as the limited supplying of novels and the liberal supplying of better books, the publication of annotated and descriptive lists upon special subjects, the coöperation of librarians with teachers in the work of the schools, the opening of the library shelves to easy access on the part of the public, and the judicious use of personal counsel on the subject of reading. But there seems to be a rather narrow limit to the efficacy of any of these de-

vices, or of all of them together; if they have proved adequate to effect the reduction reported from Springfield, the case is as surprising as it is exceptional, and few librarians will be hopeful of accomplishing similar results by such means. What we wish now to consider are certain methods of a farther-reaching and more radical sort that have either been put into operation of late years here and there, or that have been suggested by the recent revival of interest in the discussion. The "Saturday Review" of the New York "Times" not long ago invited professional opinions upon this subject, and elicited several suggestions that are deserving of serious consideration.

Mr. Herbert Putnam, who by virtue of his official position is the leader of the profession of librarianship in America, makes a suggestion that may be pronounced radical, but that commends itself to the sober intelligence after the first shock of surprise is over. It is, simply, that no works of fiction be purchased by public libraries for at least a year after publication. Nothing could be more sensible than the following words:

"There is, however, a demand for fiction which I do not believe can legitimately be met by the public library. That is the demand for the latest new novel merely because it is the latest new novel. We all read current novels also and enjoy and profit by them. But the demand for them is largely artificial, for a purpose merely social, and it is apt to be transitory. No free library can meet it adequately, and the attempt to meet it is an expense and annoyance to the reader and expense and burden to itself."

The exclusion of the newest fiction from the library shelves would doubtless occasion a great outcry, but the loss to the public would be more imaginary than real. Every librarian knows how hollow is the pretence of meeting the popular demand for the novels of the day. To supply that demand would entail an expenditure that no librarian could sanction. Take such a novel, for example, as "The Crisis," and such a library, for example, as that of Chicago. Probably five hundred people were daily clamoring for that particular novel during the weeks that immediately followed its publication. To satisfy them, it would have been necessary to purchase several thousands of copies, with the absolute certainty that next year they would be collecting dust upon the shelves, if not actually consigned to the lumber-room. The satisfaction of an ephemeral fancy of this sort is an absolutely illegitimate demand to make upon any public library. The only library that has a right to spend

money in this reckless fashion is the private enterprise of the Mudie type, which exists for the special purpose of catering to the taste of the moment. What such a library as the Chicago institution actually does in the case of a novel like "The Crisis" is to purchase forty or fifty copies of the work, and supply one applicant out of every two or three hundred. "In proposing to supply such a novel," says Mr. Putnam, "the library deludes the public and reduces its capacity for service really serviceable." It does not really supply the demand, and succeeds only in gratifying an occasional applicant at the cost of creating exasperation in the breasts of the thousands who, knowing that the book is in the library, ask for it from day to day until they desist from sheer weariness.

We are inclined to think, on the whole, that every public library would be well-advised in adopting Mr. Putnam's suggestion, thus forcing its patrons to take, as far as the library is concerned, Emerson's well-known advice against reading books that have not kept alive for at least a year. Using "The Crisis" once more for our illustration, it is safe to say that by next summer the demand for that excellent story will have fallen to normal proportions. It will still be asked for by a few people, and it will be as proper to provide copies to be read as it is proper to provide copies of "The Spy." This, of course, presents an extreme case, for, besides the two or three novels that a capricious public marks for its favor every season, there are two or three hundred others of merit sufficient to entitle their claims to be recognized. But the reasoning to be employed is similar in all the cases; the demand for current fiction is essentially temporary and artificial, and it is doubtful if it be the policy of wisdom to put into a public library any books for which there may not be some reasonable demand year after year.

The librarian who is unwilling to make himself disliked by refusing to supply the public with current novels may find a sort of way out of the difficulty by adopting a plan which has already been successfully operated in a few places. This is the plan of opening a special department of new fiction, buying enough books to meet the demand, and making a small charge for their use. The doctrinaire objection that all the services of a public library must be free may be met by stating the obvious fact that this particular service is impossible unless it be made self-supporting. The fee might be a very

small one — much less than that charged by the private libraries — and yet sufficient to make the books thus circulated pay for themselves. The average novel costs the library rather less than one dollar; it may be in constant use for a year or more before it is worn out; if it is made to bring in two cents a week during that year, the transaction will be fair to all parties — no appreciable burden, certainly, upon the reader, and no burden upon the budget except on the score of library service. At the end of the book's career, it will have provided entertainment for possibly fifty families, at practically no cost to the library; it will have paid for itself, and may be thrown away with a good conscience. If the public library is, in any real sense, to provide its patrons with the latest novels, we believe that this is the only legitimate way of doing it. But we are sufficiently tainted with the educational theory of the library to think Mr. Putnam's plan, after all, the one better deserving to be pursued.

The two suggestions thus considered are the only ones that go to the root of the matter. Other suggestions are of the nature of ingenious devices or persuasive methods. One of the best of them is the two-card system which gives every card-holder the right to draw two books at the same time, only one of which may be a work of fiction. This encourages collateral reading of the serious kind, and is said to secure good results. Practical librarians are now generally learning how much good may be done by such things as open shelves, special bibliographies of timely interest, talks with teachers and school children, object-lessons in model collections of standard literature, the encouragement of clubs and study-classes, and the judicious selection of the fiction that is provided for circulation. These means are all praiseworthy, and are, in their aggregate employment, productive of marked benefit. And, in all this discussion, it must not be forgotten that the reading of good fiction is something more than entertainment, that it is a study of one of the great forms of creative literature, and one of the most potent agencies whereby the sympathies may be quickened, the horizon enlarged, the higher interests aroused, and culture attained. We have forever passed the day when thoughtful people could condemn the reading of fiction as such; we have come to understand for good that the best novels are among the best books there are, however we may deprecate the reading of the shallow and sensational sorts of fiction.

*THE PUBLIC LIBRARY:
ITS PURPOSES AND POSSIBILITIES.*

Those who are working for popular education and the betterment of social conditions are again indebted to the Commissioner of Education, who includes in his last annual report a chapter devoted to the statistics of public libraries in the United States. The rapid and greatly accelerating growth which is shown to have taken place since the report of five years ago, in the number of libraries reporting, the number of volumes which have been added, and the work the libraries are accomplishing, comes as a surprise even to those who have been most interested in watching the development of the library movement.

In view of this evidence of material prosperity, and the prominence which has in the past few years been given to the public library, it may not be unprofitable for us to consider what the public library of the present day stands for; what is its aim and purpose; what the place it holds in the civic life of this day, that cities should so readily assume its support; what the meaning of the opportunity it holds which makes it appeal so forcefully to the philanthropist, not only as a means of enriching the daily life of the people, but of giving to the student the means of making individual research, by furnishing the rare and costly collections which are necessary for such work; in short, to consider to what the public library has already attained, and to discover, if we can, to what larger things the spirit which has been moving so mightily in these latter days may be leading us.

The function of the public library is to supply books, for purposes of both entertainment and information, to its readers. It aims to supply the best books to the largest number. It seeks not only to supply the needs of the individual reader, but to supplement all other educational forces of the city and to aid any effort which is made for its good. In its educational work, the city library of to-day parallels the schools, from the kindergarten to the university, and goes beyond the latter in its services to the advanced student and investigator.

The children's rooms in our libraries know no age limit, and welcome the youngest children that are able to use books, or even to enjoy pictures; showing them that a book may be to them a source of delight, rather than a task, and soliciting their interest in its proper care and handling. Each important subject, as history, biography, travel, science, poetry, and even political science, ethics, and religion, is represented by books suitable for younger readers; and this collection is catalogued, classified, numbered, and arranged in a manner similar to that of the main collection. If in addition to this, as is often the case, the holders of juvenile membership cards are allowed to use the main collection, when the time arrives that their membership is transferred to the general cir-

culating department, they are not coming upon unknown ground, but are entering a territory with which they may have already made themselves acquainted, and in which they will find familiar landmarks and guides. The curricula of the public schools are carefully studied, and books which will aid the pupil in enlarging the subject, broadening his horizon, and deepening his interest, are plentifully supplied,—the books recommended for collateral reading being, of course, included in the number.

The education of the individual in the schools and beyond, is comprised in three periods, as follows:

First: That of acquisition alone, in which the text books are descriptive, little more than statements of fact, and the work mainly that of memory.

Second: That of comparison, in which truths and facts are placed in relation to each other and interpreted; the work of the reason and of judgment. The two are not separated by a definite line, the work of acquiring knowledge going on still in the second stage.

Third: That of investigation and original research, whether under the auspices of an institution, or independently. In this the student uses the knowledge already acquired as stepping-stones to discovery in realms still unknown.

In the first stage the library is of value by broadening and presenting in a more attractive way the facts of the text books. As the pupil passes gradually into the second stage, of comparison and interpretation, the value of the library becomes greater, and its use essential to any full understanding of the relations of the subjects under consideration. For work in the third stage the library, the storehouse of all human knowledge, is indispensable. He who would reach out and pluck treasures from the unknown in any field, must first master and plant himself firmly upon that which is known. Dr. Gilman, in describing the function of a university in conserving knowledge and promoting investigation, has happily said that "Libraries and museums are the dwelling places of universities."

While the library is thus the handmaid and helper of the school throughout the entire course, and is the workshop of the advanced student, the investigator and explorer, it has a function of even greater importance for those whose opportunities for education do not go beyond the public schools, and a function which no other institution can so well perform; that is, to continue the education for good citizenship that is begun in the public schools. To the large number,—to the great majority of our boys and girls,—who leave school at the age of fourteen or fifteen, when they are just ready to enter the high school, whose work in school has been largely that of learning the art of reading and of storing their memories with elementary knowledge, whose work has been almost entirely in the first stage of education,—to these the public

library must be high school, college, university ; it must give to them the only opportunity they are likely to have of broadening and increasing their knowledge, of properly relating and interpreting the facts of nature and of life, and making their knowledge a consistent whole instead of a mere collection of isolated facts. This is an additional and still more weighty reason for training children in the use of the library from their earliest school-days ; as, in addition to its immediate advantage in their school work, it will make them acquainted with that institution which must be their main reliance in continuing their education beyond the period of their school life ; and having once tested its usefulness in answering the questions of the schoolroom, they will more readily turn to it for assistance when confronted by the larger problems of life.

The library is in touch with every phase and interest of human life, and may be helpful in all. To the man or woman who is merely breadwinner or homemaker, it offers practical suggestion and helpful information from its store of books on the various arts and handicrafts. In addition to the many books on practical matters which are of general interest and in demand always and everywhere, every library should consider the business interests peculiar to its location, — as shipbuilding, manufactures, mining, agriculture, — and should provide itself with the best literature upon these subjects, to the great practical benefit of those engaged in these occupations. It is a fact that certain towns in this country which have good technical libraries have attained preëminence in certain manufacturing industries, largely due, I believe, to the fact that the library had quietly, year after year, supplied to the workman the best books upon his special work, and thus enabled him to come to his daily task with more exact information and with greater intelligence ; and in this way the libraries have yielded to their cities direct financial returns for the outlay. It is a fact also, to which the records of public libraries generally will bear witness, that books on house-building, home-making, the care of children and of the sick, the household arts and elegancies, are in large and constant demand ; and while it is not possible to measure the results of their use, it is fair to assume that they are doing a great deal toward the making of more comfortable and happy homes. The tendency of the reading habit is toward economy and thrift. A taste for books restrains from unprofitable, expensive, and harmful amusements, and arouses interest in the things that are better worth while. The reading of books for entertainment merely, within reasonable bounds, is a pleasure which is followed by no disagreeable recollections.

The library is not only a direct aid in the arts of life to the individual, but is also helpful in public affairs. The pedagogical department of a city library is the library of city school teachers, and their use of it renders it exceedingly valuable to the

work of the schools. That department which deals with public questions — such as highways, sewers, lighting, car service, police, sanitary and fire protection — is a practical library of information for the municipal authorities upon subjects that are of the greatest importance to the welfare of the city ; and also gives to the private citizen an opportunity to form an opinion as to the conduct of city affairs. Indeed, there is no phase of the work of the library which is of such importance as that of affording to all of our citizens, and to the boys and girls who are preparing for citizenship, an opportunity to fit themselves for their civic duties. An American citizen is called upon to express, at the voting booth and elsewhere, an opinion not only upon municipal questions of vital importance, but, in the wider realm of state and national politics, he must decide upon questions of foreign policy, upon great economic problems upon which the prosperity of the country largely depends, which are complex and difficult and should have careful study. The departments of sociology and history should be of great value to the thoughtful citizen. While the public library cannot lend itself to the propaganda of any particular school of opinion, it is the arena into which all opinions worthy of consideration may enter with the assurance of fair presentation. The public library has already become an important factor in the political education of our citizens, and there are wonderful possibilities for greater development along this same line.

Thus far I have only spoken of the economic and social value of the library, as an aid to the citizen and the city in material interest and in civic duties. But beyond this is its use in the enlarging, the uplifting, the sweetening of the individual life. I need not argue this ; we all recognize the value of good books to the human soul, — of the opportunity they give us of communion with the masters, of realizing the permanent, the eternal, the worthy. Wordsworth has said :

“ There is
One great society on earth,
The noble living and the noble dead.”

It is not given to many of us to commune familiarly in the flesh with those who are recognized as standing preëminently above their fellows ; but we may from the shelves of our library choose at will our intimate companions from the greatest and noblest of all time, and we may in the solitude of our own rooms commune with them as with familiar friends. A great man once said :

“ But when evening falls I go home and enter my study. On the threshold I lay aside my country garments, soiled with mire, and array myself in courtly garb. Thus attired I make my entrance into the ancient courts of the men of old, where they receive me with love, and where I feed upon the food which only is my own and for which I was born. For four hours' space I feel no annoyance, forget all care ; poverty can not frighten, nor death appal me.”

This realm is the heritage of us all ; but for many

of us, for most of us, indeed, the only way of approach lies through the open alcoves of the public library.

So far as the public library lies parallel to the primary and secondary work in our schools, it receives its support in the same way and for the same reason; namely, that it is educating the younger generation for the duties of citizenship. The same claim may fairly be made for all library work, on the ground that whatever helps a man to do his work more ably and honestly, and to earn a better living for his family, — whatever enables a woman to make a home in which grace and comfort and elegance shall be more abundant, — and whatever instructs them both as to their social relations and civic duties, is beneficial to the State. And the same may be said with almost equal truth of the range of library work which is general and popular; for whatever makes a man better informed, broader in his views, and contributes to his happiness and contentment, will tend to make him a better citizen. The city which spends thirty dollars a year on the elementary education of each of its school children can well afford to spend one dollar per year for each in support of a library to enable them to continue their education.

It is only when we come to that higher range of library work which meets the needs of advanced students and original investigators, which involves the purchase of expensive collections to be used by comparatively few people, that a practical question arises as to how far the municipal tax-supported library should go. I said a *practical* question, for there can hardly be a doubt as to the right of providing for higher education at public expense. We have in its favor the authoritative opinion of the fathers of the Republic, and of some of its greatest statesmen, from Washington to Edward Everett. We have precedent in the great state universities, which, under the fostering care of the state and by its support, are doing a wonderful educational work. But with the municipality it is not a question of theoretical right, but of ways and means. Our city libraries are usually supported by taxation, and receive only a small fraction of the amount levied for municipal purposes. In one city with whose work I am familiar, and which received rather a larger part of the levy than in most cities, this proportion of the municipal levy devoted to the library is about one and one-half per cent of the whole. This proportion seems small; but in the great pressure for improvements which are essential to the growth of the city, and for protection, and with a burden of taxation already heavy, it is not easy to see how any considerable increase can fairly be made in the levy for library purposes. This is the condition in most of our rapidly growing cities. And in most of them the demand for books to be used in connection with the school work, or of immediate value along the other lines I have indicated, is much greater than can be met. In this condition it is difficult for the public library to devote any con-

siderable part of its funds to the purchase of books for the use of advanced students; although it may recognize clearly the value of such work, and may see that it does ultimately yield benefits to the community.

The need of adequate housing for libraries, of buildings which shall be convenient and dignified and beautiful, and which shall be built amply enough to supply the wants of future generations, is being met by state and municipal appropriations and by magnificent private gifts. During the year ending July 1, 1901, about \$19,000,000 was given to the libraries of the United States, of which sum the larger part was given expressly for the erection of buildings. With this want supplied comes the need of larger collections of books; a need which, when it is fully understood, we may hope to see met by endowments for the definite purpose of supplying book funds. The building logically comes first; for, unless a library has a home which is commodious and convenient and reasonably secure from loss by fire, it cannot hope for any considerable addition to its collections by gifts. If it is fortunate enough to have a building which is not only ample and safe, but beautiful and dignified, its attraction for the donor is still greater. After the building is supplied, the most urgent need is for more books, for larger collections, both for the special student and for popular use. The noble gifts which have been made within the past few years give us reason to hope that when these needs of the library are understood, they will be met in the same generous way.

A study of the reports of our city libraries from year to year shows that the collections are not being increased as largely as is necessary to do the work which should be done, owing to lack of funds; and the testimony of librarians in public libraries generally will be that the demands upon their libraries are much greater than they can meet. An adequate supply of books is of no less importance than a noble building. And this is a perennial need; it cannot be met sufficiently by a single gift, but rather by vested funds which shall provide for additions regularly from year to year. Side by side with the name of him who provided the building will be the name of him who endows the institution with ample book funds, and thus continuously and cumulatively increases its educational power, its influence for social betterment, for generation after generation of readers in all the years to come.

WILLIAM H. BRETT.

MR. FRANCIS P. HARPER, New York, will have ready early this month Captain Hiram Martin Chittenden's "The American Fur Trade of the Far West: A History of the Pioneer Trading Posts and Early Fur Companies of the Missouri Valley and the Rocky Mountains and of the Overland Commerce with Santa Fe." This important original work is largely based upon unpublished records which are scattered in all parts of the United States, and forms a new and consecutive history of the Great West down to 1850.

COMMUNICATION.

WHAT THE CARNEGIE INSTITUTION COULD DO FOR LIBRARIANSHIP AND BIBLIOGRAPHY.

(To the Editor of THE DIAL.)

There are three undertakings in the interest of scholarly users of libraries, and in the interest of librarians themselves, which seem to come directly within the scope of the Carnegie Institution.

The first of these is the establishment of a lending library for libraries, to consist of serial publications and other large and expensive works that an average library, and even a library of more than average size, could not obtain, but which might be needed in research work by some of its constituents. This would seem, in a way, to conflict with the expressed intention of the Librarian of Congress to do this very thing. But, for one thing, the claims on the Library of Congress in this respect would be very numerous, and would very often come from persons who would not use the books for purposes of pure research; further, there would be a not inconsiderable number of publications that the Library of Congress could not, for one reason or another, procure, but which the Carnegie Institution might regard as its duty to supply.

The greatest burden on the modern scientific investigator is the necessity of working out the bibliography of the subject on which he is to engage. It consumes valuable time that he could use to better purpose, and the bibliography which he ultimately does procure is usually of very inferior workmanship, for the reason that few scientific specialists are trained bibliographers. If the Carnegie Institution would establish a bibliographical department where the investigator could have his bibliographical material collected for him, it would be a great boon. Of course such a department would necessarily have among its officers and assistants men of scientific training, so that each topic could be assigned to a man who in some measure would combine the attainments of the bibliographer and the scientific specialist. The department should also engage on its own account in the preparation of special bibliographies which might be found to be particularly needed. By a judicious use of electrotypes and printed cards, duplication of work could be avoided, and every entry once made would serve all future purposes.

It would be particularly useful to the library world if the Carnegie Institution would offer facilities for post-graduate study of bibliography and library administration. There is at present no place in this country where the would-be librarian or bibliographer can fit himself, beyond an elementary stage, for his life work. The subjects of study which one wishing to prepare himself for bibliographical or library work would pursue are: 1, The literature of bibliography and librarianship; 2, The use and handling of books as literary tools; 3, Bibliographical methodology (*i. e.*, methods of compilation and recording); 4, Comparative history of literature and science; 5, Classification of knowledge and of books; 6, History of libraries and library administration; 7, History of writing and printing, including the study of the methods of the mediæval scribes and the early printers.

AKSEL G. S. JOSEPHSON.

*The John Crerar Library,
Chicago, January 22, 1902.*

The New Books.

LIBRARY FIXTURES, ANCIENT AND MEDIEVAL.*

A few years ago the Registrar of Cambridge University, on being invited to deliver the Rede Lecture before that university, chose as his subject, "Libraries in the Mediæval and Renaissance Periods." The lecture was published and is doubtless familiar to many librarians. A much more elaborate and comprehensive work on the same general theme is now issued by the same writer. Not since the appearance of Gottlieb's "Mittelälterliche Bibliotheken" has there been offered to those interested in library history a book of equal importance in this special department. Indeed, in choosing his somewhat restricted province of research, the author has entered a field comparatively free from competitors, and his work has the merit of novelty to add to its more substantial excellences.

First to be treated is the library (or record-rooms) in the palace of Assur-bani-pal (Sardanapalus) at Nineveh, discovered by Layard in 1850. We are told that the books, or tablets, were devoted to history, law, science, magic, dogma, legend; that there was a special officer to take care of them; that they were arranged in series, with precautions for keeping the tablets of each series in their proper sequence; and that there was a general catalogue, and probably a class catalogue as well. This information is meagre, but interesting. Why, one is tempted to query, did not Mr. Clark go back to the older Babylonian libraries for a beginning? Of Sargon's library, at Agane, we know at least something. Its catalogue has been unearthed and shows that each tablet was numbered, so as to be called for by number rather than by title. Egyptian libraries do not detain our author long, nor does he so much as mention the library of King Osymandyas (Rameses I.) in the Ramesseum near Thebes, of which Diodorus Siculus tells us that it bore the apt inscription, "Dispensary of the Soul." Of the libraries at Alexandria—for there were two—next to nothing is known as to their housing and arrangement; so the writer passes on to Pergamon, and then to Greece and Rome. Information of the kind sought is scanty,

*THE CARE OF BOOKS. An Essay on the Development of Libraries and their Fittings, from the Earliest Times to the End of the Eighteenth Century. By John Willis Clark, M.A., F.S.A. Illustrated. New York: The Macmillan Co.

although the ancient authorities appear to have been most diligently ransacked. From the elder Pliny, from Strabo and Plutarch and Vitruvius, the following is gleaned concerning the famous library at Pergamon :

"These magnificent structures, which won for Pergamon the distinction of being 'by far the noblest city in Asia Minor,' were in the main due to Eumenes the Second, who, during his reign of nearly forty years (B. C. 197-59) was enabled, by the wise policy of supporting the Romans, to transform his petty state into a powerful monarchy. The construction of a library is especially referred to him by Strabo, and from the statement of Vitruvius that it was built for the delight of the world at large (*in communem delectationem*), we may infer that it was intended to be public. That he was an energetic book-collector, under whose direction a large staff of scribes was perpetually at work, may be gathered from the well-known story that his bibliographical rival at Alexandria, exasperated by his activity and success, conceived the ingenious device of crippling his endeavours by forbidding the exportation of papyrus. Eumenes, however, says the chronicler, was equal to the occasion, and defeated the scheme by inventing parchment. It is probable that Eumenes not only began but completed the library, for in less than a quarter of a century after his death (B. C. 133) the last of his descendants bequeathed the city and state of Pergamon to the Romans. It is improbable that they would do much to increase the library, though they evidently took care of it, for ninety years later, when Mark Antony is said to have given it to Cleopatra, the number of works in it amounted to two hundred thousand."

Classical allusions to collections of books in Greece are scanty and disappointing, merely proving the existence of such collections. Strabo, as cited by our author, preserves a tradition that Aristotle was the first to make a collection of books, and that he taught the kings of Egypt how to arrange a library. Hadrian's Stoa at Athens is the only ancient building in the nature of a library that we know of in that city. Its ground plan and Pausanias's brief allusion to it are given by Mr. Clark. But when we come to Rome we find more abundant material for study. No fewer than twenty-six public libraries are said to have flourished there, at one time or another, under the Empire, and earlier private collections are known to have existed. The public libraries first found shelter in temples. An interesting passage from Aulus Gellius is quoted, concerning the library at Tibur, which is seen to have been housed in the temple of Hercules. Seneca (*De Tranquillitate Animi*, ix.) is drawn upon for a paragraph throwing much light on the collection and care of books. He says :

"Forty thousand books were burnt at Alexandria. I leave others to praise this splendid monument of royal opulence, as for example Livy, who regards it as 'a noble work of royal taste and royal thoughtfulness.' It

was not taste, it was not thoughtfulness, it was learned extravagance—nay, not even learned, for they had bought their books for the sake of show, not for the sake of learning,—just as with many who are ignorant even of the lowest branches of learning books are not instruments of study, but ornaments of dining-rooms. Procure then as many books as will suffice for use; but not a single one for show. . . . Excess in all directions is bad. Why should you excuse a man who wishes to possess book-presses inlaid with *arbor-vitæ* wood or ivory; who gathers together masses of authors either unknown or discredited; who yawns among his thousands of books; and who derives his chief delight from their edges and their tickets? You will find then in the libraries of the most arrant idlers all that orators or historians have written—book-cases built up as high as the ceiling. Nowadays a library takes rank with a bathroom as a necessary ornament of a house. I could forgive such ideas, if they were due to extravagant desire for learning. As it is these productions of men whose genius we revere, paid for at a high price, with their portraits ranged in line above them, are got together to adorn and beautify a wall."

By far the greater part of Mr. Clark's book is devoted to mediæval libraries. Why he chose for his title-page "the end of the eighteenth century" as indicating the limit of his labors, is a little puzzling, since his volume closes with an account of the library of John Boys, Dean of Canterbury, who died in 1625, and very few references are made to a later period. The splendors of the Vatican Library receive due attention at his hands, both in text and in illustration. But it is in the occasional excursions to one side of the main theme that the general reader will find most of real human interest. Apropos of monastic libraries, we have the following, from St. Benedict's Rule :

"Idleness is the enemy of the soul; hence brethren ought, at certain seasons, to occupy themselves with manual labour, and again, at certain seasons, with holy reading. . . . Between Easter and the calends of October let them apply themselves to reading from the fourth hour till near the sixth hour. From the calends of October to the beginning of Lent let them apply themselves to reading till the second hour. . . . During Lent let them apply themselves to reading from morning until the end of the third hour . . . and, in these days of Lent, let them receive a book apiece from the library, and read it straight through. These books are to be given out at the beginning of Lent."

Thus it appears that monastic librarians, no less than public librarians of the present day, had their labors increased at the Lenten season. Monastic libraries were, in fact, the public libraries of the Middle Ages; and that no religious house was considered complete without its case of books is evident from the old epigram, "*Claustrum sine armario, castrum sine armamentario.*" The chaining of books, the pledges exacted for their safe return when lent, and, quaintest of all, the elaborate curses in-

scribed, as a deterrent to book-thieves, in mediæval volumes, all bear witness to the high value put upon these literary treasures in an age when books were few and costly. Most readers will be surprised to learn that wall-shelves did not come into use, for libraries, until the sixteenth century; before that time the shelves were placed at right angles to the wall.

In this brief sketch scant justice can be done to the work under review. Its full treatment of ancient and mediæval library appliances, with copious photographic illustrations, can only be alluded to here. Abundant foot-notes serve the purpose of a bibliography, and a dozen pages of index close the volume. Our only disappointment is to find that, despite the somewhat comprehensive claims of title-page and prospectus, so many of the world-renowned libraries remain untouched upon by the author. Perhaps they were not deemed by him illustrative of his subject. The British Museum Library, the Bibliothèque Nationale, the national libraries at Florence and Naples and Madrid, the Imperial Public Library at St. Petersburg and that at Vienna, the royal libraries at Berlin and Munich and Brussels, the university libraries of Leyden, Utrecht, Louvain, Bologna, — all of these, and a dozen more that might be named, are shut out in the cold. But it would be both rash and ungracious to criticize the learned author's choice of material, after he has laboriously gleaned for us so rich a harvest of curious and valuable information from sources that are in many cases by no means easy of access. One hundred and fifty-six illustrations, including forty-three full-page plates, adorn the text; and the wide margins, clear print, and substantial binding, all contribute their share toward clothing a scholarly work in a becoming garb.

PERCY FAVOR BICKNELL.

THE VIGOROUS DR. SMOLLETT.*

Wilkie Collins late in his life (he died in 1889) declared that no publisher would dare risk a complete edition of Smollett or Sterne. He had in mind the coarseness of those eighteenth century writers. Yet here, not many years after, is a handsome complete edition of the former and perhaps more objectionable

author, in twelve volumes, of the large-paper, illustrated, sumptuous kind, and inclusive even of the odds and ends of the vigorous Dr. Smollett's works.

The appearance of such an edition seems to mean an interesting change in the public taste in English fiction. It indicates in the first place that, owing no doubt to the prevalence of much realistic writing of the plain-spoken sort, we are now more sympathetic to the coarse, more tolerant of the occasional foul, than we were, say, a quarter of a century ago. Again, there is in all probability more interest on the part of the public in fiction as such than was true earlier; the Novel to-day is more fiercely dominant than it was when Wilkie Collins died, only a dozen years ago. Hence this interest, acting retrospectively, includes a novelist of one hundred and fifty years ago like Smollett.

And yet again: the critical and scholarly attention paid to this typical modern form of literature has had its effect in drawing the general reader's attention to older work; and the fact that fiction is now studied commonly in college courses attracts to the eighteenth century men who founded and shaped the Novel attention at once earnest and intelligent. No doubt all these influences may be operative in making such a mercantile venture as a fine definitive edition of Smollett advisable, even profitable. I would in no wise imply by these reflections the slight importance of Tobias Smollett. He was vastly enjoyed as a storyteller in his day, as he was well-hated as a man; he is a by no means slender link in the evolution of English fiction; and, which is the main thing for the present-day reader, he can still be read in his best books with hearty relish. To be sure, both Richardson and Fielding are more important in the fictional development, coming earlier and being greater novelists. Yet it may well be questioned if, for handing on the story of episode and picaresque adventure — a branch of fiction now much in evidence in current story-making — Smollett is not more directly in the line of Cervantes, LeSage, and Defoe than even Fielding. There is, too, a certain benefit, in these days of extravagant statement regarding living and very new novel-writers, in looking back at the by-gone worthies in order to realize that, after all, brave men lived before Agamemnon: that superlatives steadily used lose their emphasis.

Nine of the dozen volumes comprising this new edition are taken up by Smollett's major

* THE WORKS OF TOBIAS SMOLLETT. With an Introduction by W. E. Henley. In twelve volumes. Illustrated in photogravure. New York: Imported by Charles Scribner's Sons.

stories: "Roderick Random," "Peregrine Pickle," "Ferdinand, Count Fathom," and "Humphrey Clinker." The generous type and large-paper form necessitates two volumes for each novel,—three in the case of "Pickle." To handle such books sets one on dreams of the good old leisurely days of the three-decker, when hurry was not in writer or reader. The remaining three volumes contain such minor things as the tale called "Sir Lancelot Greavês," the travels and miscellanies in verse and prose, only of value to the student who would trace the novelist's growth and decadence and have a fuller understanding of the man. Smollett's very bad dramas, here printed, bring a realization of how ill it fares with the cobbler who leaves his last.

The introduction is written by Mr. W. E. Henley, who is just now in the public eye because of his churlish, curious exhibition of bad taste in attempting to throw disillusionment upon his old-time fellow in life and literature, R. L. Stevenson. Trenchant critic and true poet Mr. Henley is, however; and this bit of criticism is in his familiar jerkily brilliant and bookish style. Those who expect a critic to show cause why he takes the trouble to bow some piece of literature into their presence, may perhaps wonder that Mr. Henley was selected to do this task; he is savage enough with Dr. Smollett, who is not to be numbered among his literary loves, and who, as a man, he exposes in all his weakness. But there is much to stimulate the student in what he says, and in the final summing-up full credit is given the eighteenth century story-teller's contribution to English fiction; especially does he praise him for his high spirits and vividness of character drawing (in which Dickens was later to imitate and surpass him). One of the most interesting things about Smollett, by the way, is the fact that he was confessedly a favorite with Charles Dickens, and that there is a certain resemblance of method and manner (*intervallo longo*) between the older man and his far greater successor. Mr. Henley, too, very properly compliments Smollett on his initiating truthful pictures of the British Navy, — a field afterwards cultivated with admirable results by Marryat; and quite as properly points out Smollett's lack of proportion and construction in his stories, his tendency to caricature, his absence of high ideals. He makes the story of his literary life dramatic by leading up to the best novel, "Humphrey Clinker," published the year of his death. "So passed the old

stark pagan," says Mr. Henley, with a sort of grim approval: in fact, one feels there must be some sympathy between the seamy, vigorous novelist and the poet who in the splendid lines beginning "Out of the Night that Covers Me," preaches a doctrine of agnostic stoicism.

In his relative placing of the novels, with "Humphrey Clinker" at their head, Mr. Henley's judgment is sound, and he pulls the second-rate work to pieces with a roughness such as Smollett was wont himself to use in regard of others. The critic speaks of his "stinks and nastinesses," of how in "The Adventures of an Atom" "he bemerged everything and everybody," — until the reader at times wonders in which century Mr. Henley belongs,—the eighteenth or nineteenth. Truth to tell, this latter day writer is no more for squeamish stomachs than is the novelist he introduces.

Of the four main novels of Smollett, three, — "Roderick Random," "Peregrine Pickle," and "Humphrey Clinker," — are still well-known and read. The fourth, "Sir Lancelot Greavês," Mr. Henley dispatches in a characteristic manner: "I have said nothing of it," he remarks, "for the simple reason that I find so little merit in it that I have no more to say." — which is a good example of modern impressionist criticism, though accurate enough so far as the work in question is concerned. Of the other stories, "Roderick Random" is important because (like Dickens's "David Copperfield") it is more autobiographic than his other books, and has some telling portraits; "Peregrine Pickle" is a better novel, having less exaggeration, and on the whole more of unity — although disfigured by the episodic "Memoirs of a Lady of Quality." In these books and in "Clinker," the latter written when he was physically broken, such characters as Bowling and Bramble and Pipes have names of the conjuring kind — and, surely, a fictionist's power in permanent portraiture is what gives him a lasting place. In "Clinker," too, the usual faults are minimized. There is a "go" to the book, and indeed in the other two, a hearty participation of the author in the life depicted, that produces an answering effect upon the reader and is a mark of our elder fiction in contrast with the modern method, which places the author coldly outside of and aloof from his creations, it being deemed a sign of literary bad breeding to obtrude himself or show personal interest in his puppets. Which ever way is best, few will fail to relish this

earlier hearty abandonment in the work. Of the diction of Smollett it should be said that he has the great gift of making his personages talk in character and exhibit themselves through dialogue rather than by description.

In comparing a novelist like Smollett with the best in English fiction to-day, the final thought, nevertheless, is likely to be—with all recognition of his talent and sturdy force—that the gains in both art and ethics have been substantial. The careless rough-and-tumble display of venality, profligacy, and brutality in these eighteenth century pages is all unconsciously a revelation of how far we have since advanced in decency, in refinement, in spiritual ideals. And quite as truly, the progress in the technique of novel-making since Smollett's time is a matter for satisfaction. No novelist of our day has more genius for fiction than had Henry Fielding; but all novelists of the first rank now will avoid Fielding's defects and those of his contemporaries: the carelessness of construction in the bringing in of loose, rambling episodic material; the failure to respect truth rather than theatric effect of scene and character; the lapses from the clean, the frank catering to gutter tastes; the clumsiness in attempting to make dialectic or other variations from normal English speech. Yet, since life is more than art, those earlier novelists often have an effect of power, of reality, of the atmosphere that makes for illusion, that has not since been surpassed. And Smollett, in his obvious faults and equally obvious virtues, stands at Fielding's shoulder, a doughty lieutenant of that incomparable captain.

RICHARD BURTON.

RELIGION AND REVOLUTION.*

The substance of Mr. Sloane's new volume was delivered in a course of eight lectures before the Union Theological Seminary of New York. Considered as lectures before a distinctly professional body, interested primarily in the relations of church and state in a critical period of history, the point of view of the author would not require extended examination. But regarded as a scholarly analysis of the spiritual causes of the French Revolution,—and it is in this light that Mr. Sloane presents his expanded lectures to the public,—the novelty and ex-

treme statement of the thesis maintained by the author attract instant attention.

Mr. Sloane's thesis, as presented in his preface, is that historians have overestimated the political and social causes of the Revolution; that in considering the conditions which checked the normal course of reform, undue emphasis has been placed on national bankruptcy, secular feudalism, and the "mysterious, secret upheaval attributed to mental exaltation, of which so much has been suggested and hinted, but about which nothing is known." Later it is admitted in the body of the work that the interference of foreign powers was a potential factor in hurrying France into excesses, yet neither this nor all other causes combined equalled in intensity that "mightiest obstructive force . . . ecclesiastical fanaticism both positive and negative." In the character and organization of the church and in its artificial connection with the state, Mr. Sloane finds the conditions that most irritated the reformers of France. In the stubbornness of the higher clergy in clinging to lucrative abuses upon which they fattened, he discovers the main source of the fatal contentions of the National Assembly. In the struggle between the honest fanaticism of the lower clergy upon the one side, and the equally honest fanaticism of the theoretical reformers of church and faith upon the other, the author finds the crucial antagonisms which, developing into bitter hatred, wrecked the cause of moderate reform. In brief, questions of church and religion are depicted as causative to a greater degree than any other, both in the inception and in the progress of the French Revolution.

Mr. Sloane's work is a delight to the student of history for its scholarly method, its keen analysis, and its choice language. It carries with it the impression of thorough research, and of exact and painstaking intellectual honesty. It presents in more logical form than has hitherto been offered in English, the mental attitude of churchmen and reformers in France, and the incidents which made evident that attitude. Hence it is that anything approaching a criticism of the book as a whole is undertaken with extreme diffidence, for so masterly a work in general deserves only critical approbation. Nevertheless, if the author's thesis is rightly understood, it is impossible to accept without question the conclusions presented. Is it not possible that Mr. Sloane has elevated occasions into causes; and that, judging events uncon-

*THE FRENCH REVOLUTION AND RELIGIOUS REFORM.
By William Milligan Sloane. New York: Charles Scribner's Sons.

sciously distorted, he may have misapprehended their true relation? It is no doubt true that immediately before 1789 questions of clerical privilege and of the badly adjusted relations of church and state formed a considerable part of the general topic of reform agitating the circles in which such affairs were being discussed. Yet these circles included but a small proportion of the people of France, for, as Mr. Sloane freely recognizes, the majority of Frenchmen were fairly well satisfied with existing church conditions. But even if we go so far as to admit that the National Assembly of 1789 ranked first in importance the renovation of the church by the curtailing of unjust privileges, it does not follow that the subsequent contests over religion and religious organization constituted the central essential struggle in the battle of factions, nor is that historical perspective necessarily correct which exhibits the violence and license of the Revolution as due to repeated conflicts between religious partisans.

It will be admitted that the French Revolution, however unique in many particulars, had this in common with all other revolutions or similar periods of public exaltation — that the Revolution itself became the God of the revolutionists. It was idealized, incarnated; it became the Great Cause without any true conception of the principles for which it stood, or the point to which it tended. When after 1789 it became evident that the hoped-for political and social millenium was not to be immediately realized, and that the Cause was in danger of failing in its objects, determined opposition, either secret or open, was immediately suspected, and the attempt made to remove the obstacle. Gradually the religion of revolution increased its hold upon the people, and the removal of obstacles to progress became more and more a matter of vengeance. After the flight of the Emigrés, the Church was the only existing body in France which stood for that most hated thing, the ancient Regime. When, therefore, hopes and expectations were frustrated, and prophecies of social and political betterment were unfulfilled, promoters and preachers of revolution sought a cause. It is not strange that they attributed failure to the secret opposition of the clergy. The result was a series of violent and embittered attacks upon the clergy and upon religion itself. This violence, displayed by each successive faction in control of the government of France up to 1795, was not, as Mr. Sloane maintains, caused by the stubborn opposition of clerics and people

to projects of reform, nor was the general violence of the Revolution due to that cause. The attack upon the Church and upon the Catholic religion was essentially due to the blind desire to find a scapegoat. The general and increasing tendency to violent methods was partly the result of the purely selfish machinations of politicians, partly an exhibition of that despairing fanaticism which dared any excess in the worship of its God — the Revolution. The clergy and the ancient faith were in truth bitterly assailed and unjustly charged with the failure of the radical programme. But do the debates and agitations over church and faith prove that questions of church organization, and of religious belief, were in themselves the vital causes of contentions? Is there not great reason to regard these contentions as exhibitions of the inherent violence of the party in power, which, seeking a scapegoat, found it in the Church, — the only remaining representative of the ancient monarchy.

If this view is correct, if the angry debates on religion, the rapid and startling changes in church organization and in faith, were less causes of excesses than occasions of them, then Mr. Sloane's proposition is not convincingly proved. In undertaking a specialized study for a limited audience and upon a limited topic, he has seemingly fallen into the specialist's error of over-estimating the importance of the particular subject investigated, at the expense of other and equally potent factors. Nevertheless, while it seems impossible to accept the extreme statements of the author of the causative position occupied by questions of religious reform after 1789, it is still but just to credit him with having proved that somewhat greater importance, than has been customary with historians, should be attached to the religious situation after that date.

EPHRAIM D. ADAMS.

THE CLASSIFICATION OF BOOKS.*

In the early part of last year, the Librarian of Princeton University, Dr. Ernest C. Richardson, was invited to deliver before the New York State Library School, under the auspices of the Alumni, two lectures on the science and art of classification. These lectures proved so notable a contribution to the subject that their appearance in book form, with the added

* CLASSIFICATION, Theoretical and Practical. By Ernest Cushing Richardson. New York: Charles Scribner's Sons.

virtues of an Introduction and an Appendix containing an "Essay towards a Bibliographical History of Systems of Classification," is a matter for congratulation among library workers. Dr. Richardson's work not only reflects great credit upon himself as a high type of the scholarly librarian, but fully justifies the wisdom of the Alumni Association in instituting these valuable lectures.

It may be said at the outset that the book is in no sense elementary or technical, but presupposes on the part of the reader a fair acquaintance with practical library systems. Indeed, the first lecture, on "The Order of the Sciences," is sufficiently formidable even to the trained librarian, with its "mirroring of the outer cosmos," its "complex of ions," and so forth; yet with all its rather profound philosophical and theoretical character it does nevertheless present in a very sound scientific way the true order of the sciences, and should be of distinct value to the librarian as a theoretical basis of classification.

However, it is in the second lecture, devoted to "The Classification of Books," that the book reaches, in our opinion, its greatest interest and value. The subject is treated in a fascinating and stimulating manner which must arouse feelings of gratitude to the author in the mind of every thoughtful librarian, and cannot fail to be extremely helpful in creating a practical and at the same time scientific attitude toward the work of classification. The importance of classification to the library and to the reading world is given brief but adequate notice, and the "Decimal" and "Expansive" systems come in for their due share of praise. Dr. Richardson concludes his notice of these two systems with the following words, which may serve at the same time as a helpful stimulus to every librarian engaged in classificatory work. "As classification itself is the highest function of the librarian's work, calling into play every faculty and every attainment of knowledge,—the acme of bibliothecal work,—so these two systems of classification mark the high-water line of American library science, and are the climax of its achievement."

As an Appendix the author gives an excellent and fairly complete bibliography of classification systems from the time of Plato to the present day, in many cases including an outline of the system advocated.

Dr. Richardson's book should be hailed as a most welcome addition to the literature of library science. CLARENCE W. PERLEY.

AN "EVERYDAY LIFE" OF WASHINGTON.*

Mr. Norman Hapgood's life of Washington is sufficiently unlike all others of the many that have been written to warrant its publication. It may be called an every-day life of the first American, as distinguished from those that give only the dignified and the formal in his life. Yet it is not like the "true" lives that are so popular just now, for it does not confine itself to the trifles that are not worth preserving and to recounting the shortcomings of its subject and the charges that hostile venom may have concocted during the bitter struggles of that most bitter period of our national history. Mistakes and shortcomings are not passed over, even the trivial things that throw light upon Washington's character are not wanting; but these do not make up the whole story. They appear in the proportion of real life. This treatment distinguishes Mr. Hapgood's book, and gives it strength and interest.

It is not a political nor a military biography, though, of course, the military and the political sides of Washington's life are given in due proportion. But they are given in a general way; important battles are sometimes dismissed in a line, or are left unmentioned. Great policies are passed over, or get but a word. It is, rather, a setting forth of the personal life and character of the man to whom Americans have given the first place in their esteem, if not in their love, whom the whole world considers one of the consummate flowers of the Anglo-Saxon race. The formal Washington, the demi-god of the older biographies, is not here. The human element is made prominent, the tone being throughout sympathetic and appreciative. It is realistic and distinctly modern in manner, yet fair and well-balanced, giving the nobler side of the life and shattering no saue ideals of our national hero.

Perhaps the most valuable service rendered by the book is the opportunity it gives the reader to see the development in Washington's character. His childhood was ordinary; "not until the time for deeds does any touch of distinction appear."

"This poverty might be ascribed to chance, and to barren witnesses, were it not that, for many years after Washington became conspicuous in action, the accessible expressions of this personality were so bare that their interest depends wholly on his importance. . . . That his learning was small is not to be attributed to scant opportunity, since he never showed much hunger

* GEORGE WASHINGTON. By Norman Hapgood. Illustrated. New York: The Macmillan Co.

for books, and many famous men, who later surrounded and obeyed him, won more education against greater odds."

He seems to have had but a short boyhood and no free youth. At sixteen he was a public surveyor, enduring the hardships of that profession in the wilderness. At the same age, his journal, with the formal sentiments of a premature manhood, contains references to a "lowland beauty," confirming other indications of a later period that his heart was extremely susceptible to feminine charms. At nineteen he was made adjutant-general (with the rank of major) in one of the four military districts of Virginia, and at twenty he inherited Mount Vernon through the death of his brother. At twenty-one his public life began with his famous mission to warn the intruding French at Fort Duquesne, and the next year he fired the shot that was heard around the world and set a large part of it aflame with war.

During his earlier life, we find him displaying many human traits. He was insistent in demanding promotion, and not backward in informing those in authority of his services. He was a stickler for every point of "honor," and had to be tactfully managed to prevent his resignation. He was ready to make statements to the Indians that are charitably called "fictions" to get them to do as he wished. He was obstinate for his opinion; it was said by an associate, on one occasion, that "his behavior about the roads was noways like a soldier." He was sometimes ready to blame the other side for doing the very thing that he was trying to do. He was much fonder of giving advice than he was of taking it. All of this goes to show only that the great qualities had to grow in him as they have to grow in other great men. The young Washington was neither sage nor saint, though he was a remarkably forceful and efficient young man; the common ideal of him was realized only in his later life.

We think of Washington as a grave, stern man; he was this, except in the inner circle of friendship, and through most of his career a gloom seemed to rest upon him that was partly natural and partly caused by the almost impossible burdens that he was called upon to bear, which were made heavier by ill-health. If all Americans had been self-sacrificing patriots like himself, as we fondly used to think they were, the burdens of his military and of his civil life would have been comparatively light. But as a general, he had to work with soldiers that were untrained and without arms

or supplies, too many of whom were insubordinate and even cowardly; too many of his officers were incompetent, foisted upon the army through political intrigue, or cowardly or greedy. Officers intrigued against him; the soldiers abandoned the army in regiments at critical moments. The States were jealous of one another, and the Congress was incompetent. And as President, he had to suffer from the same popular vices, though they were differently manifested. It was through the fires of such trials that his patience was developed, his wisdom and tact were perfected, and all the lower forms of ambition were eliminated from his character. But who can wonder that his terrible responsibilities, together with the evils against which he had to contend, oppressed him and shadowed his life with gloom? He lacked the sense of humor that enabled Lincoln to throw off for a time even heavier burdens and preserve the elasticity of his mind.

Mr. Hagood's judgments upon the character and work of Washington are sympathetic and sound, and we are tempted to quote some of them in conclusion of our notice.

"It was this combination of a passionate nature, including an aggressive, dominating will, with an intensely just and ethical spirit, that made it possible for him to have one of the rarest and greatest of his qualities — the unequalled dignity of his presence. . . . The eulogies of him are full of immortal tributes to the worth of blood and judgment well commingled. Perhaps it is largely because, although passionate, he was not passion's slave, that the world has worn him in its heart's core. With such a character, and without genius, he needed occasion to show his worth. . . . Without great events, Washington would not have been famous; and, on the other hand, he made events great by his ability in meeting them. It does not follow because a man is of the type that waits for occasions that he does less to mould history. . . . Goodness is universal rather than peculiar, and the greatness of Washington had its base in the power to be largely and impressively right. . . . Born to lead some of the most difficult movements of history, he saw only the things which were, and his life illustrates the sublimity that truth and strength may reach without beauty or imagination. . . . Washington's appeal has been great to the masses, because he was a hero; not less strong to the first minds of all nations, also because he was a hero, but different from the rest. It is to the merely clever that he must frequently seem dull. Those to whom Washington seems good but uninteresting perhaps need an argument that goodness and interest are inseparable; that large rightness is, maturely seen, the foremost human trait. With this moral justness in Washington went courage. . . . If Washington's name is as great as any in the annals of political history, it is because of deeds which the world values now even more than it did a hundred years ago. His was a noble nature, with a sanity, a balance, a power of endurance, seldom rivalled; but his glory is not mainly personal. It is not primarily the effulgence

of some rare and individual superiority. It is universal. It is the concentration in a man of those merits which are most needed in the rulers of mankind. It is the triumph of integrity, of patience, of courage, of loyalty in the service of his country. It is because he was with constancy for the right, and so powerful in its service, that he has such honor from the world. Only great talents could have accomplished what Washington accomplished; but no genius alone, however prodigious, could fill that place in the world's history which is held by Washington's clearness of view and unbending moral strength."

CHARLES H. COOPER.

RECENT AMERICAN FICTION.*

The "American Novel Series," which has occupied our attention upon several occasions during the past year, is now completed by the publication of "When Love Is Young," by Mr. Roy Rolfe Gilson, and "The Debatable Land," by Mr. Arthur Colton. There are an even dozen of the volumes altogether, one for every month of the year. Mr. Gilson's story is the tale of a boy's love affairs from ten to twenty-five. There are several of these affairs, from the childish entanglements of the village school to the serious passion which comes at the close. Robbie Dale offers some slight suggestion of Mr. Barrie's "Sentimental Tommy," but the story of his infantile affections is not thrilling. When he goes to the great city to earn his living, we hope for better things, and the episode of the innocent Bohemia into which he is plunged for a few months is prettily managed. After his charmer deserts him, he becomes melancholy, goes back to his village home, and there meets his fate in the person of a young woman who teaches music, plays Chopin most seductively, and sits on the front steps when the day's work is done. Robbie goes to her house one morning, helps her to wash the dishes,

*WHEN LOVE IS YOUNG. By Roy Rolfe Gilson. New York: Harper & Brothers.

THE DEBATABLE LAND. By Arthur Colton. New York: Harper & Brothers.

THE CAVALIER. By George W. Cable. New York: Charles Scribner's Sons.

CIRCUMSTANCE. By S. Weir Mitchell, M.D. New York: The Century Co.

DEBORAH. A Tale of the Times of Judas Maccabæus. By James M. Ludlow. New York: Fleming H. Revell Co.

GOD WILLS IT! A Tale of the First Crusade. By William Stearns Davis. New York: The Macmillan Co.

MARIETTA: A Maid of Venice. By F. Marion Crawford. New York: The Macmillan Co.

A PARFIT GENTIL KNIGHT. By Charlton Andrews. Chicago: A. C. McClurg & Co.

THE ROAD TO FRONTENAC. By Samuel Merwin. New York: Doubleday, Page & Co.

THE BACKWOODSMAN. By H. A. Stanley. New York: Doubleday, Page & Co.

THE RULING PASSION. Tales of Nature and Human Nature. By Henry van Dyke. New York: Charles Scribner's Sons.

UNDER THE SKYLIGHTS. By Henry B. Fuller. New York: D. Appleton & Co.

and is lost. We can at least recommend this book as suitable for Sunday school libraries. Just what it is doing in the "American Novel Series" remains a mystery.

"The Debatable Land" is an impressionistic story of the Civil War. The narrative is found in streaks, imbedded in a matrix of futile philosophical musings. The scene of the story is first placed in the neighborhood of Hamilton, New York, and then transferred to the Shenandoah Valley at the time of the Peninsular Campaign. The characters and their motives are throughout hinted at rather than defined, and most of the threads of the interest are dropped without being unravelled. The book is a very unsatisfactory performance, and brings the series to anything but a brilliant conclusion. Reviewing the series as a whole, we must say that it represents a good idea badly carried out. Such unevenness is not often found in a set of books that are intended to have some sort of uniform excellence. There are two really fine novels among the dozen, "Martin Brook," by the late Morgan Bates, and "Days Like These," by Mr. E. W. Townsend. Four others may be called tolerably good novels, but the rest have no reasonable excuse for existence. We judge that the publishers, having seen their way to give the series a fair start, trusted to luck for its completion. If so, it must be admitted that luck deserted them upon a number of occasions.

Mr. Cable's new novel, "The Cavalier," is a story of our Civil War as viewed from the standpoint of the Confederate soldier. The scene is laid in Mississippi, and the action is concerned with raids, skirmishes, and bushwhacking, rather than with the pitched battles and the larger aspects of the struggle. There is little of the war passion in its pages, and no rhetorical exploitation of the great issues of the struggle. The soldiers do their fighting as a matter of business, and the real interest of the story is private rather than public or historical. "The Cavalier" is not an easy book to read. Mr. Cable has always had the fault of supersubtlety, and never more noticeably than in this case. He rarely tells a story or exhibits a character in plain terms, and even the minor incidents are related by indirection. We are constantly puzzled to understand his argument, and to view his figures in the right light. If Mr. Cable were not so very charming a writer, this quality would be fatal; as it is, we find it exasperating, but are unwilling to miss the refined art and the delicate sensibility that are characteristic of his work.

"Circumstance," Dr. Weir Mitchell's new novel, seems somewhat dull in the opening chapters, and we expect from it little more than agreeable entertainment in the society of the respectable Philadelphians whom it presents to the view. But presently, and in spite of the essentially commonplace people who figure in its pages, we become conscious of a quickening of interest, which reaches a considerable degree of intensity as we approach the end. In the

adventuress and her scapegrace brother, whose conduct serves to relieve the good breeding and refinement of the other characters, we have two singularly effective examples of skilful delineative art; while the characters who represent respectability soon develop interesting individualities, owing to the analysis which gradually brings out the finer shadings of their thought and temperament. The adventuress is the chief figure in this drama of private interests, and she is almost worthy to be placed by the side of Becky Sharp, whom she resembles in her feline ways and her heartless selfishness, but from whom she is differentiated by the possession of criminal instincts. Dr. Mitchell is to be congratulated upon the sterling excellence of this novel, and upon the success with which he has handled his difficult material, creating a strictly legitimate interest which does not depend upon exaggeration or sensationalism for its effect. It is not a brilliant book, but brilliancy is an easy achievement as compared with the social insight of this novel.

Dr. James M. Ludlow, who won a deserved reputation about fifteen years ago with a historical novel of the days of Scanderbeg, has gone still farther back in history for the theme of his "Deborah," which is a romance of the time of Judas Maccabæus, and which deals with the revolt of that great leader against the oppressions of Antiochus Epiphanes. The conquest of the Greek by the Jew, and the triumphant occupation of Jerusalem by Judas and his followers, offers material for a highly-colored and effective story. Of this material Dr. Ludlow has made good use, and his portrayal of the Jewish champion is a masterly piece of characterization. His heroine and her Greek lover (who turns out in the end to be also of Jewish birth) are sympathetically-conceived figures, although we must say that the portraits of the heroine, which serve the book for illustrations, are too evidently photographs of a modern girl in masquerade costume to suggest the Deborah of the romance. Dr. Ludlow's diction, although inspired by biblical phraseology, now and then makes an unfortunate descent from the exalted level demanded by such a book, and becomes mere twentieth century American. Archæological faithfulness is out of the question in any book of this sort, but a certain conventional artificiality is required for the purposes of the illusion, and from this the author too frequently lapses. Nevertheless, the story is a conscientious piece of workmanship, and fulfils most of the demands of romantic historical fiction.

Mr. William Stearns Davis is the author of a romance of the First Crusade, with the historical cry of the crusaders for its title. Except for "Count Robert of Paris," the author says, this most interesting of all the crusades has not been put into a novel. It seems strange that the opportunity has been neglected, yet we cannot from our recollection controvert the statement. "God Wills It!" may best be described by saying that it makes much the same sort of impression as do the Polish

historical romances of Mr. Sienkiewicz. The author has saturated himself in the history of the period, and has besides rich stores of imagination upon which to draw. Contrasting the book with Mr. Crawford's crusaders' story of a year or two ago, for example, we get some idea of its remarkable qualities. In the comparison, Mr. Crawford's book is pale while this is glowing, it is mechanical while this is living, it is grudging of its gifts while this is lavish in its largess. Most important of all, while Mr. Crawford's romance is little more than mildly exciting, this romance of Mr. Davis is thrilling throughout, and the effect is produced by legitimate means, not by any resort to sensationalism. These remarks are meant to be high praise, for such "God Wills It!" deserves. It spreads before us a magnificent panorama of both historical and human interest; it has for its background France, and Sicily, and the gorgeous East; it has for episodes the preaching of Peter, the siege of Antioch, and the capture of Jerusalem; it has for characters Godfrey, and Raymond and Tancred and Robert of Normandy. It is, moreover, historically just in its weighing of the forces—religious fanaticism, economic pressure, and personal valor—that determined the course and the consequences of the crusading movement.

Mr. Crawford's new novel, "Marietta," is something more than fiction. It is a tale of Venice in the fifteenth century, and makes us acquainted with the famous glass-makers, Angelo Beroviero and Zorzi Ballerin. Even the heroine, the daughter of Angelo, whom Zorzi wins despite paternal opposition and a contemplated alliance with a noble family, is a character of actual history. Still, the interest of the romance is essentially private, and the material is handled in Mr. Crawford's most charming manner. His knowledge of Italian life, both present and past, is so intimate that he is enabled to invest his figures with much vitality. That the book is one of invention coupled with observation, rather than one of mere manufacture, is the predominant impression that it makes upon us, which cannot be said, for example, of "Via Crucis," or certain others of Mr. Crawford's later writings.

Mr. Charlton Andrews is a new writer of historical romance, and his book with a Chaucerian title, "A Parfit Gentil Knight," is a highly creditable first production. Its scene is the French court of Charles IX. and the Queen-Mother, its historical setting is the strife between Catholics and Huguenots, culminating in the Massacre. The young Duke of Guise and the Prince of Anjou are among the chief characters introduced, and are about evenly matched as exemplars of villainy concealed beneath the courtly graces. The hero is a brave soldier, attached to the Prince of Montpensier, loving the princess with an unsullied devotion and finally giving his life for her. He is indeed "a veray parfit gentil knight," although his nobility of soul is possibly a trifle over-emphasized—in the Marquis of Posa fashion. Mr. Andrews has told an inter-

esting story, full of moving or exciting incident, and well-sustained as it leads up to its climax.

We said some few weeks ago that the Indian was coming back into American fiction. Two unusually good Indian stories with a historical background have recently been published, and give further evidence of the truth of our earlier statement. "The Road to Frontenac," by Mr. Samuel Merwin, is a straightforward story of new France at the close of the seventeenth century. The hero is a French officer sent from Quebec to Frontenac on an important mission, and incidentally charged with the escort of a young woman. The journey up the river provides a sufficiency of adventure to fill the book and keep its readers wide awake all the time. Mr. Merwin succeeds very well in his management of the picturesque and metaphorical language which, according to the accepted convention since the days of Cooper, was used by the Indians in their harangues. The main thing is to be sustained and consistent in its use, and in this the author has been successful. His hero is a very doughty person indeed, who can out-talk the most eloquent of the braves. As for the love-story, it may easily be imagined, since the circumstances of the expedition make it inevitable.

Mr. H. A. Stanley, in "The Backwoodsman," has told a story of the same Iroquois country, but the date is nearly a hundred years later, for the story is of the American Revolution. Its scenes and characters are curiously coincident with those used by Mr. Chambers in his "Cardigan," and the comparison is unfortunate, for Mr. Stanley's book cannot vie with that extraordinarily interesting romance. We have the Johnsons, and the Butlers, and Joseph Brant as conspicuous figures, while the hero is not unlike Cardigan in his fortunes, and in his relation to the historical happenings of the time. The story runs pretty well through the Revolutionary period, and Sullivan's devastation of the Iroquois country occupies a central place. Mr. Stanley's Indian talk is of two kinds. There is the formal kind, which is unconvincing, because it puts such words as these on the lips of the orator: "For peace, brothers, surely hath victories, — bloodless victories, victories that are not symbolized by the bloody scalp." The other kind is such talk as this, which we make no doubt is the kind of language that an Indian really used: "Captain Brant, him glad Quedar choke White Skunk. All Mohawks glad. Quedar brave lad. Senekees all thirsty. Want drink blood White Oneida." Mr. Stanley's manner of narration is rather stiff and prosaic, but he is evidently intimate with the history of his period, and knows the life of the Iroquois and the white ranger as nearly at first hand as one can know it after the lapse of a century.

The "tales of nature and human nature" which Dr. Henry van Dyke has brought together under the title of "The Ruling Passion," are eight in number. They are prefaced by a prayer, which is rather unusual for a work of fiction, but the pro-

fession of the author makes it seem natural, and the good sense of the petition quite justifies the departure from precedent. "Lord let me never tag a moral to a story, nor tell a story without a meaning." Not a few novelists might profit by this example. Ruskin once wrote in "Fors": "You might at first think that Dante's divisions were narrow and artificial in assigning each circle to one sin only, as if every man did not variously commit many. But it is always one sin, the favourite, which destroys souls. That conquered, all others fall with it; that victorious, all others follow with it." Conversely, we may say that one virtue saves souls, bringing the other virtues in its train. This is the essential thesis presented by Dr. van Dyke, and he exemplifies it by studies of ruling passions as varied as the angler's habit, the love of music, and the sacredness of a trust. The passion for justice is the theme of still another of these stories, and the hero is not a man, but a dog. The book is exquisitely written, expressive of tender sympathies and natural human feelings. Though the scenes and the characters are varied, "the subject is always the same, the unseen, mysterious, ruling passion weaving the stuff of human nature into patterns wherein the soul is imaged and revealed."

The gift of gentle satire, made evident by Mr. Henry Fuller's earlier novels, has been given its most effective display in "Under the Skylights," a collection of three stories bearing upon the conditions of artistic and literary life in Chicago. It is a book *à clef*, no doubt, yet the portraiture is rather typical than specific, and the traits of each character are combined by a sort of eclectic process. In "The Downfall of Abner Joyce," the type portrayed is that of the rugged genius from the country, who comes to town with the grim determination of reforming society from its very base, who believes in himself to an absurd extent, and whose earnestness offers a standing rebuke to all the graces and refinements of the polite world. He is an uncouth product of nature, and succumbs with difficulty to the taming process. His "downfall" consists in yielding to the blandishments of a young woman of the society that it is his function to denounce, and becomes complete when, as her submissive husband, he appears at a dinner in evening clothes, and partakes of the wine that is served at the table. In the story of "Dr. Gowdy and the Squash" the type is that of the rhetorical clergyman who talks magniloquently about art, and imposes himself upon his followers as an authority upon subjects of which he is profoundly ignorant. This particular kind of humbug has never been more mercilessly exposed than in the present instance. "Little O'Grady vs. the Grindstone," the third of Mr. Fuller's stories, relates to an artistic competition for the decoration of a bank building. Its teaching is that art has a poor enough chance when forced to assert its claims against the forces of social intrigue and commercial Philistinism. We have hesitated to give these ab-

stracts, or any abstracts, of Mr. Fuller's stories, because almost everything that is characteristic escapes in the process of condensation. An abstract of Heine's "Reisebilder" would be anything but adequate to convey a notion of the charm of that work, and for about the same reasons we must say that to read Mr. Fuller's book is the only way of finding out how thoroughly delightful a book it is.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Loiterings in
literary fields.*

That Mr. James B. Kenyon — himself a writer of graceful verse — is also an ardent admirer of others' achievements in poetry, is made abundantly evident by his little volume of literary sketches entitled "Loiterings in Old Fields" (Eaton & Mains). That these slight essays should contain any important contribution to literary criticism is perhaps too much to expect. At any rate, they seem likely to profit the young student of letters rather than the more mature. To the latter it brings a little shock of surprise to be detained, at the mention of George Henry Lewes's name, by the explanation that he "was a student of philosophy, the author of a few philosophical treatises, and the writer of a *Life of Goethe*"; and *apropos* of George Eliot's pen-name, to be thought in need of the following: "We know of but one other such instance of equal interest on record, and that is of a notable French woman who for many years sent forth her writings under the fictitious name of George Sand." Moreover, in the fugitive essay, which lays no claim to depth and substance, the reader is entitled to look for something like perfection of form; and it arouses a slight feeling of disappointment, if not of resentment, and an incipient distrust of the author's nicety of taste, to open the book and find *would* (p. 200) carelessly used for *should*, the impossible form *illy* (p. 122) usurping the place of the adverb *ill*, and "the tuneful ilk" (p. 138) chosen as a happy designation of poets as a class. *Sweetly* (p. 125) is made to serve as an adjective, perhaps by justifiable analogy; and, finally, a fondness for the split infinitive manifests itself. Dr. Kenyon's inclusion of "broad colloquialism" among the characteristics of George Eliot's prose style is misleading, his meaning probably being that she makes her characters speak the language most natural to them. Although by occasional references he shows his familiarity with Edward FitzGerald, he fails to include that rare genius either among the noted letter-writers of our day or in the list of famous men born in the *annus mirabilis*, 1809. But — to wind up, like the Hebrew prophet, with words of peace — we have nothing but good to say of the chapters on Keats, Rossetti, and William Morris; and it is no more than fair to close with a pregnant word from the essay on Lowell's letters, as a pleasant after-

taste: "The writer who is not greater than his writings is a kind of impostor, for he creates in the minds of others a false conception of himself."

*The craft of
bookbinding, and
the care of books.*

A handbook on "Bookbinding and the Care of Books," by Mr. Douglas Cockerell, with many drawings by Mr. Noel Rooke, forms the initial volume of the "Artistic Crafts Series" (Appleton). In a general preface to the series, written by the editor, Mr. W. R. Lethaby, there is no mention of the further handicrafts to be given consideration, but the frequent mention of the name of William Morris leads one to conjecture that all the various trades which at one time or another engaged the attention of that well-nigh universal genius will be included, — these, of themselves, making a list fairly complete. The particular object of the series is disclosed by Mr. Lethaby in words which leave nothing unsaid.

"We would have this series put artistic craftsmanship before people as furnishing reasonable occupation for those who would gain a livelihood. Although within the bounds of academic art, the competition, of its kind, is so acute that only a few per cent can fairly hope to succeed as painters and sculptors; yet, as artistic craftsmen, there is every probability that nearly every one who would pass through a sufficient period of apprenticeship to workmanship and design would reach a measure of success."

There are some excellent observations on the part which design should play in all good workmanship, it being the intention of the series to insist upon both as equally essential to the best results; but the crux of the matter is in the concluding sentence of the paragraph quoted. Mr. Cockerell, on his part, is explicit in describing, minutely and accurately, all the various processes which are used in bringing into existence a worthily bound book. He makes a nice distinction, which can be commended, between "binding" a book, meaning the envelopment of its back and sides in some permanent material, and "casing" a book, signifying its enclosure in boards covered with paper or cloth, for commercial purposes. With the latter procedure he is concerned no further than to point out the essential differences between the two; but he makes it clear at all times that modern bindings are in some instances without any element of permanency, and modern casings almost invariably so, — even to the extent of requiring the librarian to rebind his entire collection every few years. Mr. Cockerell's volume, describing as it does every process and tool connected with bookbinding, and containing much sensible advice on the care and preservation of books, is one that the librarian should not do without.

*Painters and
builders of the
Renaissance.*

To the series of "Great Masters in Painting and Sculpture" (Macmillan) we have the addition of a volume on Francia, by Dr. George C. Williamson, and one on Brunelleschi, by Mr. Leader Scott. The volume on Francia contains considerable new matter unearthed quite recently by the author through

careful personal work in Bologna, where the artist was born and spent most of his life. Here he established a school of artists, numbering some two hundred students; but notwithstanding this, and that he impressed his own ideas very firmly upon his pupils, his influence appears to have extended little beyond his immediate surroundings. His pictures betray no special sympathy with the classic or humanistic movement of his time. Perchance he was then looked upon as somewhat old-fashioned and out-of-date; while now that his works are becoming better known, and some pictures that have been heretofore attributed to Raphael or Perugino are now placed to his credit without fear of dispute, he stands among the choice spirits at the close of the Renaissance in Italy.—The biographer of Brunelleschi has to deal with a man of entirely different type, a man who made his impression both at once and for all time on the worlds of art and science. He found architecture languishing and rapidly tending to become a mere mechanical art; it was collective rather than individual in its efforts. Descriptions of the earlier Roman and Tuscan buildings record the name of the patron or ruling *operaio*, but very seldom the name of the designer. After Brunelleschi's grand strike for freedom, artists dared to stand alone, and the builders of the Renaissance shine out as separate men whose distinctive minds are impressed on their buildings,—Alberti, San Gallo, Michael Angelo, and the rest. The first to apply the classic bias to architecture, Brunelleschi carried it out on the purest possible lines; that Italian Renaissance architecture is less noble than it might have been, is largely because later builders departed from his lead. The illustrations, mainly made from photographs, are a notable and delightful feature of both of these volumes.

*The beginnings
of American
literature.*

The set of three neat volumes entitled "Colonial Prose and Poetry" (Crowell), prepared by Messrs. W. P. Trent and B. W. Wells, represents a happy thought on the part of both publishers and editors. We hasten to add that both have done their best in giving concrete expression to the thought, and that the resulting work is both outwardly delightful and intellectually stimulating. To those who are doubtful of the intellectual stimulus to be got from Cotton Mather and Michael Wigglesworth, we can say only that our colonial writers have abundant interest for those who are willing to look for it. Viewed from the narrow standpoint of æsthetics, they have little to offer; but seen in the wider vision that broadens before the student of social history and the spiritual life, they occupy a large place in our annals. "Many who have gone to them with a smile have remained to be edified," say the editors; "in the earlier period men lived earnestly if not largely, they thought highly if not broadly, they felt nobly if not always with magnanimity." About fifty names are represented in this collection, besides such impersonal subjects as "The Bay Psalm Book,"

"The New England Primer," and Bacon's Rebellion. John Smith, Cotton Mather, and Benjamin Franklin are the three worthies whose portraits rightfully preface the several volumes. The titles of these volumes indicate their range. The first is "The Transplanting of Culture," with such writers as Bradford, Winthrop, Cotton, Williams, Hooker, and Anne Bradstreet. The second is "The Beginning of Americanism," with such writers as Johnson, Eliot, Wigglesworth, Penn, Sewall, and the Mathers. The third is "The Growth of National Spirit," with such writers as Prince, Edwards, Franklin, and Hutchinson. Each volume has an editorial preface, and each author represented has a biographical note. The entire work is so well contrived that it places us under a large debt of gratitude. Nothing of the sort has heretofore been accessible to the general reader, unless, perchance, he happened to own a Duyckinck, or had the volumes of the Stedman and Hutchinson "Library" on his shelves. But he can put these books in his pocket.

*Dutch life in
town and country.*

One of the desirable results of the political situation of recent years is to make the American more than ever interested in what his fellow-citizens of the world—the citizens of other nations—think and do and feel. Our remoteness from most of the world-powers is apt to strengthen our indifference in this respect, and to induce in the popular mind a contempt for the foreigner that is not easily disguised. The series of volumes called "Our European Neighbours" (Putnam) is to be commended as a worthy undertaking which will do much to counteract this undesirable tendency. The volume on "Dutch Life in Town and Country" comes from the pen of Mr. P. M. Hough, who has long been a resident of The Hague, and has made good use of his opportunities. There is much of interest in the present-day life of this thrifty and sturdy people. From the country folk to the University professors, from the merchant to the professional classes, from laborer to courtier, the Dutch have developed a national life of their own, not to be confused with that of their neighbors. Their independence of spirit is a heritage that still is active in shaping their life in town and country. They form a nation well worth knowing; and Mr. Hough's volume offers the most convenient and interesting way of becoming acquainted with them, accessible to English readers. It is a sympathetic yet critical, a discerning and comprehensive account of life in modern Holland.

*More
revolutionary
psychology.*

There is a well-recognized literary disease which may be called logomania, and which subjects its victim to the irrational influence of words. The intoxication at times becomes complete, and the victim reels under the dominance of the poison, though maintaining a semblance of coherence and occasionally of wisdom. The author (Mr. J. W. Thomas) of

"Intuitive Suggestion: A New Theory of the Evolution of Mind" (Longmans) offers an obvious though not an extreme case of this unfortunate malady. "Intuitive suggestion" is to him the key that unlocks all mystery. This means that the author of this book, after asking any of the fundamental questions relating to the constitution of the universe and of life, receives a satisfactory thrill when pronouncing the words "intuitive suggestion." He tells us that water must know intuitively when 32° Fahrenheit is reached in order that ice shall be formed; that the magnet has an intuitive feeling for the north pole; that the soaring of birds is far better explained by referring it to an intuitive knowledge of the laws of motion than to mechanical and physiological principles; that the chemical elements have an intuitive seeking for their affinities; and even that the land leeches of Ceylon do not smell but intuitively know the approach of their prey. That we are also taught that telepathy will in the future be the normal mode of communication; that, indeed, psychic force will outdo wireless telegraphy, and that suggestion will destroy noxious weeds and vermin, — all this seems of a piece with the theory of "intuitive suggestion." Such a volume is the inevitable result of the attempt to reason without the natural or acquired ability to distinguish between true explanations and those that merely counterfeit the explanatory process.

*Pleasant gossip
in a library.*

That most delightful form of literary *causerie* which Mr. Edmund Gosse contrives to write with so much distinction is found nowhere in better exemplification than in his "Gossip in a Library" (Dodd, Mead & Co.), now republished with additional matter, after enjoying a healthy and successful existence through half a score of years. Originally written at the suggestion of an American editor for American readers, it has never lost the merit of an original method especially adapted to the hurried needs of American general culture. Its readers will recall that in substance it contains the briefest little discourses on books of all sorts and conditions, addressed by a collector of rare volumes to other collectors — or, at least, to those in sympathy with his aims. The original preface is rightly retained, with its wondering protest against the imposition, by a nation calling itself civilized, of an import duty on books worth having; an imposition the more marked, had Mr. Gosse chosen to speak of it, for permitting books in languages other than English to come in duty free. A new preface for this edition has been added, sufficiently brief and informing to deserve quotation in full. Says the essayist:

"It is with a great deal of pleasure that I learn that the passion for rare books still flourishes in America, and that a new edition of this little book is called for. In order to give it a certain character of freshness, I have added, for America only, an essay on a volume which grows steadily, and almost year by year, in value and interest. Perhaps the bibliographical data which I have given may prevent some ardent bib-

liophile from adding to his library an incomplete copy of White's 'Selborne,' a book which is particularly often offered in a mutilated or 'faked' condition."

This describes the difference between the former and the latter edition of "Gossip in a Library" with sufficient particularity, and it is pleasant to realize that no further changes have been made. The book is to be commended to all who love elegance and scholarship.

*Essays in
Philosophy.*

Professor Howison has placed not only the special student of philosophy, but the general reader as well, under obligation to him for his essays on "The Limits of Evolution" and other subjects (Macmillan). Not that the treatment of these themes is popular, — on the contrary, it is strictly philosophic; but Professor Howison possesses the enthusiasm and mastery of style which are ordinarily absent from works of this kind. The purpose of the book, as stated by the author, is to illustrate "the metaphysical theory" which he calls "Personal Idealism." This theory he seeks to present "in its bearings on all the chief human concerns, — on knowledge, joy, and devotion; on Science, Art, and Religion." The paper which gives title to the book subjects the current doctrine of Evolution to a searching criticism which that doctrine preëminently calls for, and yet from which it in a measure revolts. It may yet present itself in its finality, not as an all-embracing theory of life and thought, but as having well-defined limits within which it is useful and valid. We can call special attention to the essay on the "Art-Principle as Represented in Poetry." This discussion of the significance of art, and the place of poetry in the order of the fine arts, will be found timely and instructive. The paper on "Human Immortality" places that *quæstio vexata* in a new and surprising light, and gives to the hope which mankind seems incapable of relinquishing a form that fortifies it against many of the serious assaults that are made upon it. The reader will find these papers everywhere stimulating and elevating; and whatever his views may be upon the final questions dividing philosophers and mankind at large, he will gain from these discussions new insights, new points of view, and helpful illuminations.

*A record of
book-prices
in England.*

An English reviewer has characterized Mr. Elliot Stock's "Book-Prices Current" as the "book-collector's Bible," and the phrase is altogether fitting. This work and its American companion are now indispensable items in the equipment of everyone who has to do with old books, — be he bookseller, librarian, or private collector. The fifteenth volume, compiled as usual by Mr. J. H. Slater, is at hand, and covers the English auction season from October, 1900, to July, 1901. Though containing fewer entries than its immediate predecessor, the new volume is rather more bulky; a fact which Mr. Slater attributes to the large number of very

rare or unusual items that came into the auction rooms during the season, and that call for full detailed description in this record. The English auction season of 1900-01 was unusually successful, the total amount realised on the 38,377 lots sold being something over \$650,000. The average price per lot, about \$17., is the highest on record. Oddly enough, one of the factors that Mr. Slater mentions as having to do with the general rise in the price of old books is the advent of the new century, "which, in imagination, has suddenly aged them by a hundred years."

Monuments of the Christian Church, 2d to 6th century.

In preparing a work upon the "Monuments of the Early Church" for a series of "Handbooks of Archaeology and Antiquities" (Macmillan), the Rev. Walter Lowrie, M.A., has not contented himself with abstracting his material from the literature of the subject already in existence, but has given the results of entirely independent researches into such subjects as the Christian Cemeteries, Christian Architecture, Pictorial and Minor Arts, and Ecclesiastical Dress, from the second to the sixth century of the Christian era. He has also, by reason of his having lately been a Fellow of the American School of Classical Studies at Rome, been able to anticipate the publication of some important works by recent explorers in these fields. His book is therefore a valuable contribution to a knowledge of Ecclesiastical antiquities, at a time when the popular knowledge of that subject is undergoing revision by reason of the interesting facts being brought to light by the scientific investigations of men like Wilpert, Marucchi, De Fleury, Le Blant, Ficker, Holtzinger, Venturi, Professor Ramsey, and others. As an introduction to the subject of which it treats, the book is invaluable, especially in view of the exhaustive "Select Bibliography" which it furnishes. It is evident that the author exercised great self-restraint in keeping his treatment of the subject within the proportions of a handbook.

Two centuries of the Middle West.

In "A Short History of the Mississippi Valley" (Houghton) Dr. James K. Hosmer has endeavored, in a small volume of a little over two hundred pages, to cover a vast range of both time and space. The book is very readable, both from the interest of the subject-matter and from the manner in which the interesting story is told; yet only a few points are selected from a great number that demand attention. Fifty pages are given to the Indians and the French; another fifty to the early pioneers and the Revolution; a third fifty carries the story on from the Ordinance of 1787 to Jackson's victory at New Orleans; fifty are devoted to the Civil War; and a brief chapter treats of the region at the close of the century. This outline will show the inadequacy of the book as a history of the region between the Alleghanies and the Rockies; but certain aspects of the history are admirably treated, and some lit-

tle-known worthies of Western history are brought to public attention. The book will be useful in a way, though one might wish that so skilful a writer had more fully covered the ground appropriated by his title.

Schouler's life of Hamilton.

The life of Alexander Hamilton in the series of "Beacon Biographies" (Small, Maynard & Co.) has been written by Mr. James Schouler, whose work as historian showed him to be in sympathy with Jefferson, rather than with Hamilton, in the party conflicts that attended the establishment of our government. But this lack of partisan sympathy results in giving us a truer estimate of Hamilton than we can get from one who is blinded by the genius of the brilliant statesman, and few writers of more aristocratic principles have escaped this fascination. There is little of narrative in the book; the author devotes himself to the higher task of discussion, explanation, and judgment. He gives due praise for the fruitful labors of Hamilton in bringing about the adoption of the Constitution and in establishing the finances of the new nation. But he also sets forth clearly Hamilton's defects of temperament and opinion, his restless egotism, his aristocratic contempt for the common people, and his lack of ability as a political leader that nearly thwarted his wise plans and did wreck his party.

A compilation of the wisdom of the ages.

Those who are interested in what men have thought and said in regard to the conduct of life, from the beginning of recorded history to the present time, will be grateful for the compilation made by Mr. J. N. Larned, entitled "A Multitude of Counselors" (Houghton). The collection is a very complete and well-chosen one, giving, first, extracts from the "Egyptian Book of the Dead," following with selections from Marcus Aurelius, Erasmus, and many others more and less well known, and concluding with so modern a counsellor as Thoreau. In the conclusion of the introductory essay, Mr. Larned says of his work: "I end it with a deepened conviction that the knowledge of good and evil has been complete in the world from the beginning of history, and that mankind has had nothing to learn since but the application of it." The volume is appropriately supplied with a full index.

Essays of an ex-librarian.

Users of the "Encyclopædia Britannica" and the "National Dictionary of Biography" know that articles signed by Richard Garnett usually contain all upon the subject that can be discovered by a man of sound judgment and discrimination who, as Curator of Printed Books in the British Museum, has had exceptional opportunities. Dr. Garnett has also written a good many introductions and magazine articles, and has published two or three volumes of poems. Aside from his poems, however, his collection of "Essays of an Ex-Librarian" (Dodd, Mead & Co.) is, if we mistake not, the first

volume entirely from his pen. The book contains a part of his output for the last fourteen years, and its subjects range from one "On Translating Homer" to one about "Shelley's Views on Art." In some of them, especially those on Moore, Matthew Arnold, and Emerson, the author shows unusual acuteness and ability to phrase elusive discriminations clearly.

BRIEFER MENTION.

The eight volumes of "Social England," edited by the late H. D. Traill, are to be reissued in six much larger volumes, revised under the editorship of Mr. J. S. Mann, and copiously illustrated in the instructive manner made familiar to us by the illustrated edition of Green's "Short History." The first volume of the new edition has already appeared from the press of the Messrs. Putnam, the American publishers, and makes us eager to see the others. The text of this work, as our readers know, is a sort of mosaic of chapters or paragraphs by eminent specialists; much of this matter has been revised for the new edition. The illustrations of this one volume are literally hundreds in number, and the list of them alone, with a few brief notes, fills over thirty large pages of the work.

The lover of Thoreau wishes, above all else, light on the personality of the man; but we cannot say that Mr. F. B. Sanborn in "The Personality of Thoreau" (Boston: Charles E. Goodspeed) is very illuminating. The sketch is extremely brief, and is mostly concerned with external characteristics and details,—as in accounts of Thoreau's house, relatives, and friends. Mr. Sanborn's remarks on Thoreau's imitation of Emerson are of interest. He sees great similarity, for instance, in the penmanship of the two, which can scarcely be discriminated, but he regards the imitation as wholly unconscious. Some light is thrown on the works of Thoreau, particularly the Journals, and on his life; but we have not the personal study we might expect from one who knew Thoreau so intimately. The volume, produced at the Merrymount Press of Boston, is a fine example of the printer's art. The facsimile reproductions of Thoreau's handwriting, and the beautiful photogravure illustration, lend it an additional attractiveness.

The Detroit meeting of the National Educational Association was the fortieth annual gathering of our chief American organization of teachers. The "Journal" of the meeting has now made its appearance, and comes to us, as usual, from Mr. Irwin Shepard, the efficient secretary of the Association. The proceedings of the Chicago meeting of the Department of Superintendence, held in February of last year, are also included in the present volume. Among its noteworthy features are the address of President James M. Green, Bishop Spalding's "Progress in Education," Mr. F. M. Crunden's "The School and the Library," Mr. George E. Vincent's "Social Science and the Curriculum," Mr. E. G. Cooley's "The Gospel of Work," and President Hadley's "Use and Control of Examinations." All the departments of educational activity are represented in the thousand and more pages of this volume, and no educator can fail to find somewhere between its covers something of peculiar personal interest and value to him.

NOTES.

The "Love Poems of John Suckling" are published by Mr. John Lane as a volume of the dainty "Lover's Library."

Mr. William R. Jenkins publishes "En Son Nom," which is no other than a French translation of Dr. Hale's "In His Name," made by Miss Mary Prince Sauveur.

"Neurological Technique," by Mr. Irving Hardesty, is a manual of laboratory practice in a difficult department of anatomy. It is published by the University of Chicago Press.

"Britain and the British Seas," by Mr. H. J. MacKinder, will be issued at once as the first volume in an important geographical library to be known as "Appletons' World Series."

"Mary Rich, Countess of Warwick, 1625-1678," by Miss Mary E. Palgrave, is a new volume in the series of "Saintly Lives," edited by Mr. R. F. Horton, and published by Messrs. E. P. Dutton & Co.

Three more volumes of the "Temple Bible" (Lippincott) have appeared. Exodus is edited by Dr. A. R. S. Kennedy, Leviticus by Dr. J. A. Paterson, and the Gospels of Matthew and Mark by the Dean of Ely.

"The Bibliographer," a monthly magazine devoted to bibliography and rare book news, is soon to make its appearance, under the editorship of Mr. Paul Leicester Ford. Messrs. Dodd, Mead & Co. are the publishers.

"Tales of Past Times" is a volume of "Temple Classics for Young People," published by the Macmillan Co. The tales are no other than those of Perrault, with "Beauty and the Beast" added because it belongs there.

"Four American Inventors," by Miss Frances M. Perry, is a book for young readers just published by the Werner School Book Co. Fulton, Whitney, Morse, and Mr. Edison are the respective subjects of the four stories.

The work on "Chinese Porcelain" completed by the late Cosmo Monkhouse just before his death, will be issued in this country by the A. Wessels Company. The volume will contain numerous colored plates and other illustrations.

To the series of "Modern Plays," of which the Charles H. Sergel Co. are the American publishers, there has just been added a volume which contains "The Revolt" and "The Escape" of Villiers de l'Isle Adam, both translated by Miss Theresa Barclay.

A reprint of Boker's tragedy of "Francesca da Rimini" is sent us by the Dramatic Publishing Co., Chicago. It is a good-looking volume, and will doubtless secure readers on account of the recent successful revival for acting purposes of this sterling tragedy.

The Messrs. Macmillan are publishing a new popular edition of Thackeray, with the original illustrations, and "The Newcomes" is the first volume to be issued. The use of thin paper brings the upwards of eight hundred pages into a volume that is not overswollen.

Messrs. L. C. Page & Co. publish a translation of "The King's Ring," by Zachris Topelius. This is all very well, but the publishers are greatly mistaken in supposing that they are publishing Topelius for the first time in America. Not only "The King's Ring," but the entire series of "The Surgeon's Stories" to which it belongs, has been before our public in an ad-

mirable translation for upwards of fifteen years, having been produced by the enterprise of Messrs. A. C. McClurg & Co., and made widely familiar to English readers.

John Richard Green's "Oxford Studies," edited by Mrs. Green and Miss Norgate, is a new "Eversley" volume published by the Messrs. Macmillan. To the same always attractive series the two volumes of Professor Clifford's "Lectures and Essays" have also been added.

In connection with the New Sydenham Society, Messrs. P. Blakiston's Son & Co. announce the publication of "An Atlas of Clinical Medicine, Surgery, and Pathology," selected and arranged with the design to afford, in as complete a manner as possible, aids to diagnosis in all departments of practice.

A timely volume on Nicaragua will be published at an early date by Messrs. A. C. McClurg & Co., under the title "Ocean to Ocean." It is written by Lieutenant James G. Walker, U. S. N., a son of Rear Admiral Walker who was in charge of the Nicaragua Survey of 1898. At the same time Messrs. McClurg will also issue a new edition of Mr. Henry I. Sheldon's "Notes on the Nicaragua Canal," uniform in style with Lieutenant Walker's book.

"The Land of Sunshine," under its new name of "Out West," continues to be what it has been hitherto, only "more so." Dominated by the vigorous personality of its editor, Mr. Charles F. Lummis, it preaches with no uncertain sound the doctrine of national righteousness. Its belief in the West as the only section of the country in which sound minds in sound bodies are possible is insisted upon with possibly too much of strenuousness; but the fierce diatribes of the editor against the crowded and effete East are to be taken as humorous affectations rather than as serious propositions. In its new form, the magazine is more profusely illustrated than ever. A fine poem by Miss Sharlot M. Hall emphasizes the new departure taken by Mr. Lummis and his associates.

We spoke the other day of the late William Ellery Channing as having constituted a link between our own age and the past. Our age has been linked to a still remoter past by the poet whose death must now be chronicled. Aubrey De Vere was born in 1814, and became a name in English poetry sixty years ago. Since then, upwards of a score of volumes in verse and prose have borne that name, and won for their writer an honorable place among English men of letters. A Wordsworthian in spirit, having also some affinities with Shelley, his poetry will richly repay examination. Fortunately, we have the volume of selections which Mr. G. E. Woodberry made eight years ago, representing the poet's work in its variety and at its best. We particularly recommend this book together with its sympathetic critical introduction. Aubrey De Vere's volume of personal "Recollections" will be remembered by many readers. Among many titles, the following may be named: "The Search after Proserpine," "The Legends of St. Patrick," "Alexander the Great," "Antar and Zara," "St. Thomas of Canterbury," and "The Foray of Queen Meave."

Just before the last number of THE DIAL was issued, but too late for mention upon that occasion, came the news of the death of Horace Elisha Scudder, at his home in Cambridge. Even at this late hour we must find a few words to say of a man who played an im-

portant part in the later development of American literature, and whose intellectual and moral qualities were of the finest type. Aside from the writing of his early books for children, Mr. Scudder's work was done so unobtrusively that his name was not familiar to a very large public. To be the editor of the "Atlantic Monthly," as Mr. Scudder was for a number of years, is not to be conspicuously in the public eye, but to those who know how to recognize real values, it is rather more of a distinction than to be President of the United States. Many a piece of Mr. Scudder's best work went into the magazine, and escaped recognition; many another piece of that work took the shape of editorial matter done for some book or new edition published by Messrs. Houghton, Mifflin & Co., and few were the readers who knew to whom they were indebted. Fortunately for his fame Mr. Scudder's last years brought him the opportunity of doing one important piece of literary work on a large scale and in his own name. We refer, of course, to the biography of his old friend and neighbor, James Russell Lowell. The more we recur to this biography the more are we impressed with its judicious use of materials and its constructive excellence. For the sake of his literary memory, we are glad that Mr. Scudder has left us this *magnum opus*. His personal memory needs no such aid, as far as those who were privileged to know him are concerned. It is the memory of a scholar and a gentleman, of a clear intelligence and an engaging character.

TOPICS IN LEADING PERIODICALS.

February, 1902.

Abbott, Dr. Lyman. H. W. Mabie. *World's Work*.
Agriculture under Cloth. Arthur Goodrich. *World's Work*.
America's Commercial Invasion. F. A. Vanderlip. *Scribner*.
Anarchism, Treatment of. Henry Holt. *Review of Reviews*.
Battle-ship, Launching a, from Congressional Ways. *No. Am.*
Belgium's Art Crusade. C. M. Robinson. *Harper*.
Better Half, The. Edward S. Thacher. *Harper*.
Birds, Journeys of. F. H. Knowlton. *Popular Science*.
Black Belt, Theology versus Thrift in the. *Popular Science*.
Browning in Venice. Katharine de Kay Bronson. *Century*.
Butler, President, of Columbia. *Review of Reviews*.
California Big Trees. R. T. Fisher. *World's Work*.
Cathedral, Building of a. Roger Riordan. *Century*.
Cathedral, Uses of a. Henry C. Potter. *Century*.
Chicago's River-Harbor. Elliott Flower. *Century*.
China, Settlement with. Mark B. Dunnell. *Forum*.
Cleveland. William Allen White. *McClure*.
Cleveland, Best Governed City in the World. *World's Work*.
College-Man as Leader. R. H. Thurston. *Popular Science*.
College Presidency, Training for. F. P. Graves. *Forum*.
College Professors and the Public. Bliss Perry. *Atlantic*.
Criminals, Reformation of. J. Franklin Fort. *Forum*.
Cuba's New President. *Review of Reviews*.
Dependent Children in Indiana, Care of. *Forum*.
England, February in. Edward Thomas. *Atlantic*.
Environment and Sex in Human Culture. *Popular Science*.
Foreign Element in Our Population, Assimilation of. *Forum*.
Frontier Gone at Last. Frank Norris. *World's Work*.
Gaucho's Day's Work. William Bulfin. *World's Work*.
Goldsmith's Deserted Village. Austin Dobson. *Harper*.
Grain-Buyers' Trust, A. C. H. Matson. *Review of Reviews*.
Hugo, Victor, Fame of. George McL. Harper. *Atlantic*.
Ice Jam, An April. Judson Grenell. *World's Work*.
Industrial Peace, Conference for. O. S. Straus. *No. American*.
Infancy, Strong Points of. E. S. Martin. *Harper*.
Isthmian Ship-Canal, Proposed. W. H. Burr. *Scribner*.
Japan's National Debt. Yasufumi Sawaki. *No. American*.
Li Hung Chang. Gilbert Reid. *Forum*.

Lincoln and Kentucky. Cicero T. Sutton. *Century*.
 Lincoln's Official Habit. Leslie J. Perry. *Lippincott*.
 Lincoln's Rival. William Garrott Brown. *Atlantic*.
 Lopho the Quail. B. W. Evermann. *Harper*.
 Mail, Carrying of, to Farthest North. *World's Work*.
 Man and the Upper Atmosphere. R. Süring. *Harper*.
 Man, Descent of. L. M. Keasbey. *Popular Science*.
 Marconi's Great Achievement. R. S. Baker. *McClure*.
 Marconi's Triumph. George Iles. *World's Work*.
 Militia Force of U. S. J. D. Whelpley. *No. American*.
 Motor-Car Impressions. Maurice Masterlinck. *Harper*.
 Mount Vernon, A Visit to, a Century ago. *Century*.
 Music of Shakspeare's Time. Sidney Lanier. *Lippincott*.
 Music, Modern, Two Tendencies in. D. G. Mason. *Atlantic*.
 National Feeling, Growth of our. A. T. Mahan. *World's Work*.
 Negro Population, Expansion of. Kelly Miller. *Forum*.
 Newspaper with Many Functions. B. Meiklejohn. *World's W*.
 New York's Mayoralty Election. E. M. Shepard. *Atlantic*.
 Oklahoma and Indian Territory of Today. *Review of Reviews*.
 Olive Ranch, A Great American. *World's Work*.
 Opposition Wanted. Alan P. Gilmour. *Forum*.
 Panama Isthmus, Why not Own the? *North American*.
 Pan-American Union, Proposed. A. de Yurbide. *No. Am*.
 Peary, R. E., and his Projects. R. S. Baker. *McClure*.
 Philippines, Our Disposition of. J. H. Parker. *Forum*.
 Porto Rico, Establishment of Civil Government in. *No. Am*.
 Pose and Point of View. Katharine Collins. *Harper*.
 Princess Mathilde's Salon. Victor du Bled. *Century*.
 Pygmies of Great Congo Forest. Sir H. H. Johnston. *McClure*.
 Railroad Consolidation, Increasing. M. G. Cuniff. *World's W*.
 Rapallo and the Italian Riviera. E. C. Peixotto. *Harper*.
 Raphael. John La Farge. *McClure*.
 Reptiles, Winged. S. W. Williston. *Popular Science*.
 Reservoirs in Arid Regions, Govt. Construction of. *No. Am*.
 Roosevelt, President, Three Months of. H. L. Nelson. *Atlan*.
 Schley Court, Errors in. M. A. Teague. *Forum*.
 Scientific Work in America, Discouraging Conditions of. *N. A.*
 Senate, Oligarchy of the. Maurice Low. *North American*.
 Shaw, Leslie Mortier. Johnson Brigham. *Review of Reviews*.
 Sinking Fund and Public Debt. H. S. Boutell. *Forum*.
 Smith, John, and American Nation. K. P. Woods. *Harper*.
 Stellar Evolution. George E. Hale. *Popular Science*.
 Strikes, Prevention of. H. H. Lusk. *World's Work*.
 Sullivan, Sir Arthur, Diary of. *Harper*.
 Teachers' Wages. William McAndrew. *World's Work*.
 Telegraphy, Wireless. Carl Snyder. *Review of Reviews*.
 Telephone Service, Coöperative. *Review of Reviews*.
 Telephone, Successors of the. Waldon Fawcett. *Harper*.
 Treasury Department and American Travellers. *No. Am*.
 Troubetzkoy, Paul, Sculptor. William Jarvis. *Scribner*.
 Turgenev, Ivan. Charles Whibley. *North American*.
 Turkish Situation, The. *Review of Reviews*.
 Universal Eminence. Alfred C. Lane. *Atlantic*.
 Wagner, Minna and Cosima. Gustav Kobbé. *No. American*.
 Washington City, Improvement of. Charles Moore. *Century*.
 Washington, City of Pictures. F. E. Leupp. *Scribner*.
 White City and Capital City. D. H. Burnham. *Century*.
 Whitman, Walt, Reminiscences of. J. T. Trowbridge. *Atlan*.
 Young Man with Nothing but Brains. T. A. De Weese. *Forum*.

LIST OF NEW BOOKS.

[The following list, containing 63 titles, includes books received by THE DIAL since its last issue.]

GENERAL LITERATURE.

The Writings of "Colonel William Byrd of Westover in Virginia Esqr." Edited by John Spencer Bassett. Illus. in photogravure, 4to, gilt top, pp. 461. Doubleday, Page & Co. \$10. net.

The Writings of James Madison: Comprising his Public Papers and his Private Correspondence, including Numerous Letters and Documents now for the First Time Printed. Edited by Gaillard Hunt. Vols. I. and II., 1769-1787. With photogravure portraits, large 8vo, gilt tops, uncut. G. P. Putnam's Sons. Per vol., \$5. net. (Sold only in sets.)

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There is so much aimless and undiscerning discussion in regard to educational ends and needs and values and methods — and much of it unfortunately emanating from high places and influential voices — that it is but natural that, more than occasionally, men of wealth with benevolent intentions become distracted amid the clamor of hungry mouths, and in the end yet another instance of misdirected philanthropy is added to a long list. One is often tempted, under the inspiration or the irritation of so much misguided effort and weakly invested capital, to favor the appointment of a national Director of Philanthropy, and give him dictatorial power to shower philanthropic millions where the consensus of informed judgment believed it to be most potential of future benefits. Yet in the light of recent benefactions it would be both unjust and unkind to repeat the pessimistic dictum that the only good sort of a benefactor is a dead one; far better is the live one who is wise enough to invite the coöperation of experienced and scholarly men, and to entrust to such men, without hampering restrictions or narrowing conditions, the supreme task of breathing the breath of life into the body corporate which the munificent gift supplies. Mr. Carnegie has erected a supremely worthy monument and inscribed it "To the man who knows!" Such conspicuous recognition of learning as an expert art of national consequence is most exhilarating, — especially in contrast to the more general distrust of learning and the thinly-veiled condescension toward its professors, which a common worship at the shrine of material success has made prevalent.

"In the broadest and most liberal manner

to encourage investigation, research, and discovery, to show the application of knowledge to the improvement of mankind"; "to increase the efficiency of the Universities . . . by aiding teachers in the various institutions in experimental and other work"; "to discover the exceptional man in every department of study, whenever and wherever found, and enable him by financial aid to make the work for which he seems specially designed his life work"; "to secure, if possible, for the United States of America leadership in the domain of discovery and the utilization of new forces for the benefit of man"; — such are the expressed purposes of the Carnegie endowment. That they will be both liberally and wisely interpreted, and likewise vigorously administered, is assured by the fortunate selection of the directive head of the institution. As president of the Johns Hopkins University, Dr. Gilman has exhibited two qualities which are most needed for success in educational pioneering. He showed his ability to discover the real significance and the real weakness of an educational situation, and steadfastly to adhere with singleness of purpose to the chosen goal of his activity; he recognized more fully than any other at the time the necessity for graduate study in the American University and the practical possibilities of its development. And he showed himself peculiarly successful in selecting at a comparatively early stage of their development the men of promise who were to be the leaders of their craft in the near future. Unlike the mother in the play who dismissed the promising young men who presented themselves as suitors for her daughter's hand in a vain search for a man who had his future behind him, Dr. Gilman appreciated the stimulus to achievement that comes of timely recognition, and the assumption of high responsibilities. He was willing to follow Mark Twain's philosophic advice to "put all your eggs in one basket and watch that basket." Even more fundamental was the recognition thus accorded to the vital, though not self-evident, truth that men of outwardly equal rank are born and develop with conspicuous inequality. To discover the exceptional man and to provide him with the environment suitable to the richest fruitage of his talents, constitutes an investment of material and intellectual resources of the very highest possible value, whether measured by the practical benefits inevitably to flow therefrom, by the reflex stimulation of learning which it is certain to encourage, or by the

widespread prestige and appreciation of successful intellectual endeavor which it is likely to disseminate.

Without assuming the uncertain rôle of the prophet, one may recognize in the Carnegie foundation a powerful instrument for the advancement of learning, and one may anticipate eminent success from the wise determination of the makers of this instrument to focus it upon a specific field of influence. Such a policy is far better than the duplication of existing resources at the national capital (with its almost inevitable entanglement with political aspirations), which the well-meaning enthusiasts for a national University had been so loudly advocating. We may interpret Mr. Carnegie's assurance that "were Washington still with us, his finely balanced judgment would decide that, in our generation at least, such use of wealth would not be the best" as a patriotic tribute to the father of his country; yet it testifies as well to the wise dominance of progressive educational principles in the framing of the institution that is to be. True is it that the plan is an innovation and carries with it the element of venture incident to untried experiments; yet "he that will not apply new remedies must expect new evils, for time is the greatest innovator." What we demand of innovation is that it shall be born of ripe judgment and bear promise of conformity with the natural trend of evolution. An Englishman, himself a Conservative, defined Conservatism as the unwillingness to adopt a newer way of doing things until it was shown to be a better way. Under that dictum we should all be Conservatives, no doubt; yet we should continue to differ as to the kind of evidence necessary to produce such conviction; and an unreasonable and over-cautious disinclination to venture a hazard of new fortunes will ever be characteristic of some sorts of men. Conservatism in education has been a peculiarly hampering — though not rarely also a saving — influence; and this, because convention, crystallized tradition, and worship of the *status quo* (to say nothing of the indolent comfort of a policy of *laissez faire*), have been such constant and potent factors in the history of educational reforms. Latterly, our transgressions have changed somewhat in character. We are doubtless as ready as is good for us to try new methods, to establish new curricula, to discard ancient traditions, to bow down before new theories and proclaim, not a royal, but a democratically short-cut road to learning. Yet to a

discerning and disinterested observer the educational hives of industry where these products are put together, would seem more like great repair shops than smoothly-working and well-ordered factories. We putter and fuss and talk glibly of growth and improvement, while the really vital problems receive neither discussion nor any other helpful form of attention. It is at such a time, when the few are striving with strained vision to foresee and direct the next stages in educational unfoldment, that the innovator provided with material means and intellectual resources finds his opportunity. The expressed purpose of the Carnegie foundation "to promote original research, paying great attention thereto, as being one of the chief purposes of the institution," indicates a serious attempt to remedy one of the great deficiencies of our academic organization, and to make the devotion to research as a life-occupation as well established and as worthy in dignity, attainments, and reputation as the highest positions devoted to the dissemination of learning by teaching.

The lack of a proper income, the lack of leisure, the lack of inducements toward the investigative career, the lack of a congenial atmosphere to nurture such devotion to research as survives among the professorial and allied classes, — these are of a nature all compact; and together constitute one of the most serious adversities incident to the academic life in America. A partial alleviation of any one of these is certain to prove a partial alleviation of all; and it is because the founders of the Carnegie institution have recognized in these needs a fundamental weakness of the present educational outlook, and because they foresee the great practical opportunity to administer to these needs, that the Carnegie foundation must be set down as an event of extraordinary consequence. This pronounced defect in American Universities has naturally not escaped notice. It is most forcibly and discerningly set forth in Professor Münsterberg's arraignment of the dearth of productive scholarship in this country ("Atlantic Monthly," June, 1901); and his keen diagnosis of the cause of the malady is as wholesome reading as is his prescription of the remedy that is to be applied, along with the directions for its application. In the ordinary course of events public sentiment upon this topic would have had to be well shaken before the remedy would have been taken. The fortunate appearance of Mr. Carnegie's devotion will act as a stimulus that will

at once place the case upon a more hopeful footing. It is not well to chill the optimism of the friends of the investigative career, or to restrain the joyous belief of underpaid and overburdened professors that there is a good time coming; yet it is well to remind ourselves of the slow growth and careful nurture that such ideals require. Not to all who wearily climb the hill to see from afar the pleasing prospect, will it be granted to enter in and possess the promised land. Yet the influence of this message of good will to productive authorship is sure to penetrate far and wide.

Likewise is it worthy of note that the investigative career, and doubtless the mission of the Carnegie institution, embraces a far wider scope than the application of scientific principles to practical arts and inventions. Investigations likely to reach the self-supporting stage without too long or costly an infancy are the ones least needful of philanthropic protection. When pecuniary profit seems likely, the necessary "angel" to safeguard the auspicious venture is usually, though not always, to be found. Far more typical of the career which requires fostering care and helpful stimulus is that of the scholar in any one of the sciences or humanities, at present laboring with inadequate means and amid distracting obligations, to penetrate a step farther into some unexplored recess of nature's Africa, to interpret the significance of social and political tendencies, to restate for present-day needs some chapter of the story of human evolution, or some pertinent aspect of the forces that make for culture and civilization. "To discover the exceptional man in every department of study, whenever and wherever found" suggests a pleasingly liberal interpretation of the purposes and the scope of the investigative career, and gives promise of a broad as well as a profound devotion to the cause of productive scholarship. And it does more than this: for it recognizes that creative industry demands its own conditions and will not respond to arbitrary demands nor imposed conventions. The Muse is coy and the Sphinx is dumb; and success is to wit as well as to valor. It is difficult enough under most favorable circumstances to direct intellectual energy into the most profitable channels. If we but knew where lies El Dorado surely there would be no lack of philanthropic enterprise to equip expeditions for such tempting rewards. But as things are, the least and the most we can do, is to provide that some future Columbus need not go begging from court to

court for a few ships to start him upon his voyage of discovery, nor have to encounter the growing dissatisfaction and the threatened mutiny of his crew because the shores of the new world are not soon enough in sight.

Yet last as first, the success of such projects as that inaugurated by Mr. Carnegie depends upon the individuality of the men who are to direct its fortunes. It is men that make a University and differentiate one academic *milieu* from another; and next to them, or, better, because of them, the intellectual atmosphere in which they live and move and pass on to others the lights that they have kept burning. The deepest cause for congratulation is that a gift so potent for good should have been so wisely given; that with good intentions has been united good counsel. For "the greatest trust between man and man is the trust of giving counsel, for in other confidences men commit the parts of life—their lands, their goods, their child, their credit, some particular affair; but to such as they make their counsellors they commit the whole."

JOSEPH JASTROW.

MR. PINERO'S LATEST DRAMA.

Mr. Pinero, the most conspicuous English dramatist of the day, is a playwright who seeks to say something, and who says it with no small amount of dramatic technique. He succeeds thereby in having his utterance heard by an extremely large number of people, and in provoking a good deal of sober second thought. The casual first impressions of his latest drama have now had time to fade, and it may be worth while to put together the impressions aroused by several hearings of the play.

The story of "Iris" must by this time be familiar to all readers of current dramatic criticism. Briefly, it is the tragic downfall of a weak-willed, attractive woman to whom the luxuries of life are necessities, and the necessities—love and honor—are, one had almost said, luxuries. About this character is woven an interesting and depressing plot, whose structure and doctrine I propose to discuss, by way of testing the reality of Mr. Pinero's art.

Iris, a widow of twenty-six, will lose her fortune if she remarries. The suitors whose wealth would make this condition insignificant do not move her, and the one man who attracts her fancy is a penniless young fellow, Trenwith, a burden to his relations, who have, as a final act of charity, found an opening for him in British Columbia. He would willingly leave England but for his infatuation with Iris, who lets him dance attendance on her, perhaps in the hope that through some acquaintance or other a good position may yet be found for him. Mar-

riage is impossible unless conditions change materially. Chief among Iris's rejected suitors is Frederick Maldonado, an immensely wealthy Jew of Spanish-American extraction, who, despite his rejection, is at any moment at Iris's call. Beside him, Trenwith is but a boy, physically and intellectually. These three characters are the protagonists, and the dramatic problem is to develop out of the obviously unstable equilibrium of the initial situation a series of incidents that shall make out of Iris's playing with her chances an inevitable ruin. This problem Mr. Pinero handles with entire sincerity and outspokenness, and without vulgarity. He has thought out his subject, if not convincingly, at least in a way that is fair and above board. He has no desire to make vice attractive, any more than he has to disguise the consequences of sin. Indeed, he has given a striking proof of his sincerity in depriving himself of one of the playwright's rewards: he does not once let the curtain go down on a situation that tempts to spontaneous applause; and this from a dramatist who, even in a disagreeable situation (witness the *scène à faire* in "Quex"), can keep an audience alert with sympathetic interest. It is a sacrifice of the continuous effect of approval for the sake of the ultimate effect, as if Mr. Pinero had said, "I do not care how the play is received at any given moment, if I can have my audience go away in thought." That effect, at least, is secured.

The play begins with Iris's farewell dinner party before she goes to the Continent for the summer. Most of the first scene is purely expository: the guests tell each other what an attractive woman Iris is, and the praises of "our divinity" are scattered lavishly through the first three acts. So far as the play is concerned, Iris does absolutely nothing to deserve the extravagant eulogies, for in words and actions she is not lovable, witty, or sensible; we must take her on faith. It is remarkable that so "modern" a dramatist as Mr. Pinero should revert to the undramatic, old-fashioned novelist's trick of telling us how charming his heroine is, lest perchance we should not discover it from what she says and does. The initial situation is leisurely put before us. Iris's friend and man of business, Archie (it is mostly first names in the play—there are no outsiders), finds occasion to tell Iris that her friendship for Trenwith is causing gossip,—scandal. She is surprised and pained, but immediately other guests enter, and there is talk and more talk. As the scene closes, with the guests going down to dinner, Iris holds Maldonado back for a moment and promises to become his wife. The real action has now begun: Iris is to marry Freddy Maldonado to put a stop to the scandalous and false reports. The curtain immediately goes up on the same scene; dinner is over. This device of splitting up an act into episodes, marked by the dropping of the curtain merely to indicate the lapse of time, is several times effectively employed. The guests are about to go. Trenwith begs Iris for a few minutes after

the rest have gone. She tells him that Maldonado has asked for the same privilege; Trenwith persists; then she suddenly relents, and tells him to come after Maldonado has gone. Alone with "Maldo," she repulses his caresses, and tells him fairly that she does not love him, and that she can only engage to be the mistress of his house, "faithfully and honorably." Maldonado hears her with indignant surprise, but impetuously declares that he will take his chance. The third episode of the act brings Iris and Trenwith together. Thunder-struck at her engagement, the young fellow begs her to break it, to marry him and go out with him to the ranch. Iris is obdurate: she is "not fit to be a poor man's wife," she tells Trenwith, speaking to him as frankly as she had spoken to Maldo. In a sudden passion of despair, Trenwith kisses her; and as if carried away by her affection for the younger man, Iris writes a hasty word to Maldo, breaking the engagement, and cries to Trenwith, "Follow me to Switzerland."

Thus much, with somewhat inert movement, the first act has presented. Stated bluntly, the first phase of the problem is: given this woman, who is fond of comfort, and who is offered an honorable choice between love without luxury, and luxury where she does not love, she will seek to evade the choice, that she may have both of the things she desires, even at a frightful cost. The play has revealed this dramatic weakness, however: Iris has pledged her word and then has broken it; and in spite of all the dialogue, one does not fully know why she has done either. However obscure her reasons may be to her, to the spectator they should be absolutely lucid. Instead of using incident to interpret character, Mr. Pinero has devoted his first act to describing character which is expected to interpret incident. The slow movement is then a structural weakness, and not a too full elaboration of a well-arranged scheme.

The second act, six weeks later, is at Lake Como, whither not merely Trenwith, but Fanny Sylvain and Croker Harrington, have followed Iris. Fanny (an intimate friend of Iris) and Croker (one of the several rejected suitors) are practically the Chorus of this un-Greek drama; devoted to their heroine, they sing her praises in and out of season; and in default of lyric odes, favor the spectators with epigrams that are the only enlivening features of the play. The comparison to the Chorus is not entirely fanciful: Mr. Pinero has cut down his real action to three figures, and Iris's two devoted friends have as their main function only to pass comment on the drama of which they are spectators. This office is vividly performed in this act, after Iris and Trenwith have had a dialogue alone together. Trenwith (who does not at any time in the play win the spectator's sympathy) tries to make a stand: he has enough manhood in him to feel that the situation is becoming impossible — his small remnant of money is disappearing, and the ranch is his only hope; Iris would have him take her money, and when he will

not, she begs him to delay another month before they face the question of the future; and Trenwith agrees. A few minutes that Fanny and Croker then have together suffice to emphasize Fanny's dread of the gossip that is now on in full cry indeed. Fanny's hesitating unwillingness to believe the worst, and Croker's impassioned appeal to believe only the best, come to the spectator, who knows that the worst is true, as the keenest of dramatic irony. This finely balanced scene closes at the re-entrance of Iris and her lover. Suddenly, as the four friends are at *déjeuner*, Croker stumbles upon a newspaper paragraph that means financial ruin to them all: Archie has absconded, after losing all their money in speculation. Croker and Fanny are penniless, and Iris, the luxurious, has left but a hundred and fifty pounds a year. Upon this desolate group, just as the curtain drops, saunters Maldonado, the millionaire. This act has been simple and straightforward in its development. The calamity is well led up to, and the characters speak without ambiguity. The dramatist has now stated the second phase of the problem: a woman who has refused poverty with the man she loves, and luxury with the man she does not love, and has chosen the hazardous lot of unwedded love which preserves her luxury, is deprived of the independent wealth that alone made the doubtful position tenable for a while. What will she do now?

What she does, and what, moreover, she will do, the strong third act makes perfectly apparent. Like the first act, the third is in three episodes, each with its central incident, its controlling emotion, and each hurrying on the story, if not irresistibly, yet powerfully. First of all, Iris announces her engagement to Trenwith. The marriage is not to take place at once, for Trenwith is at last to go to British Columbia, and is to come back in two or three years. But as Trenwith prepares to go, it is Maldonado who dominates the scene. His generous offers of aid have been refused by each one of Archie's victims; it only remains for them to part and try their luck as best they may. Wineglass in hand Maldonado makes a long and flowery speech, proposing Trenwith's health and happy return to his loving and virtuous *fiancée*. The sneer is well-concealed, but it immediately defines Maldonado's position as the disturbing element of the drama. The following episode contains the best and also one of the least satisfying moments in the play. The dawn breaks upon Iris and Trenwith, who have put off the final parting until the last moment. Through sheer weariness, Iris has fallen asleep, and as the watching Trenwith awakens her, she starts up to the horror of the cold, rainy dawn, which sends all the courage out of her blood. Again Trenwith asks her to marry him and come with him, and again Iris refuses, this time because she would prove to him that she can bear poverty alone and thereby be worthy to become his wife. Trenwith does not urge her (he is after all but a puppet in Mr. Pinero's hands), and here of course at a

critical moment the play is structurally weak. The plot demands that Iris and Trenwith shall be separated, and the dramatist seems content with any reason instead of the one inevitable reason. A reason, indeed, he takes the trouble to provide, but he establishes no connection between it and what has gone before. This process of going back only one step, instead of creating a train of events, is now seen to be the explanation of the structural weakness of the first act. But this important objection waived, the rest of the scene under consideration is superb, and rises to a lofty moral tone instinct with dramatic quality as Iris cries out to her lover, "Remember me always, but forget more than you remember — when you come back to me, come as to a stranger." The concluding episode of the act is quick and decisive. Maldonado offers to Iris a cheque-book, which she refuses to accept, but he leaves it, asking her to destroy it herself if she will not use it. The amount deposited to her credit "is but a few hundreds — or thousands." The first cheque is almost immediately drawn. Fanny's niece, a young girl who has fluttered through the play just to be utilized in this scene, tells Iris that Miss Pinsent, who used to be Iris's companion, has also been one of Archie's victims. Iris's quick sympathy brings the cheque-book into use. The step is taken; when she leaves the house she takes the cheque-book with her; and the spectator foresees the end. The third phase of the problem, now indeed hardly a problem, is phraseable thus: Iris, who will risk scandal for the sake of the man she loves, is unable to brave the conditions of life that such love renders imperative; accident will take her whither it will.

In the fourth act, two years later, the foreseen has happened. As Maldonado's mistress, Iris is installed in luxury. In this act there is little movement, and much dialogue, pitiless and resentful, between Maldo and Iris. Maldo offers her marriage, but Iris scornfully puts off consideration of a step that could not rehabilitate her in her own self-esteem. Iris's last remaining friend, Croker, enters, and Maldo leaves them alone together. One does not often see on the stage more pathetic incidents than Iris's eager, heart-broken listening to Croker's account of Fanny's wedding and the people who were there — "I knew them all, I knew them all." Croker tells, too, of the return of Trenwith, ignorant of all that has happened, save that Iris has ceased to write to him. The meeting that Iris craves is arranged, after Croker's final cry against his own degradation to a mere go-between (Croker is by the way the best piece of character portrayal in the play); and Maldo who, by a not too ingenious device of piecing the fragments of a torn letter, has discovered the plan, prepares to overhear the meeting. The fourth phase, then, is that the woman has found the futility of luxury and craves only her heart's desire.

In the moving fifth act, Iris tells Trenwith her whole story. For dramatic—or rather theatrical—

purposes the dramatist has kept the spectator ignorant of Iris's downright suffering and abject poverty before she fell to Maldonado. However effective the story is at this point, its previous suppression has had the effect of making us judge Iris more sternly than if we had known the whole truth. This is dubious dramatic art, to sacrifice a sympathy and then try to regain it by an impassioned explanation. The grief-stricken recital does not win over the dazed Trenwith. To Iris's cry, "Take me back with you!" he can only reiterate, "I am sorry—extremely sorry," and leave the room slowly and with downcast head. Maldonado bursts in, and after a fiery denunciation of the woman, drives her out into the night. Then he impotently smashes some vases, the curtain falls, and the spectator is left to phrase for himself the solution of the problem. One emerges on the dark and crowded streets, half expecting to see the deserted woman wandering aimlessly along. Perhaps this is Mr. Pinero's meaning; we are given no other clue. One suddenly thinks of suicide as Iris's alternative: will she accept it or enter the ranks of lost women? In any event, the solution is tragic.

When one attempts to find out precisely what the play means, he finds his way blocked by the dramatist's apparent wavering between the conventional and the unconventional points of view. This prevents the play from declaring a clear moral principle. I do not use the term in its conventional sense, for morality is too large a thing ever to be conventionalized effectively. But I do not see that the play stands for any specific idea. Very obviously Mr. Pinero does not intend his play to be judged by conventional standards; his Iris is too poignant a presentation of character to be regarded as a type to be labelled and thus disposed of. The author means her pitiful case to be judged upon its individual merits; and yet at the end, is it not the very height of conventional morality to take refuge in the banal conclusion of punishing the woman and letting her two partners in guilt go free? To my mind, Mr. Pinero's remarkable play falls into the logical fallacy of insisting on the special case while having in reserve only the general verdict. If Iris is by nature a vulgar courtesan, only withheld by circumstances from the inevitable end, then the conclusion is logical; but every word of the first four acts pleads the reverse: if at any moment she might fall, so at any moment she might be redeemed. In reality, Iris's fall is more accidental than inevitable. To urge that the end happens as it might happen in life is to waive the question; for art has hardly the right to make the accidental seem representative. Mr. Pinero uses his art to interpret Iris's strange character, but when one expects the final word of interpretation, one hears only the blunt record. Thus the play leaves its hearers unsatisfied, but the disappointment is of a kind that an inferior play could not produce.

MARTIN W. SAMPSON.

London, England.

COMMUNICATIONS.

TESTS OF CULTURE.

(To the Editor of THE DIAL.)

I have read Mr. Payne's article, in your issue of January 16, on "Recent American Poetry," in which he relates a story of Mr. Herbert Spencer, who somewhere speaks scornfully of the man who is not ashamed to be ignorant of the Eustachian tubes, but who would blush if caught saying "Iphigénia." Mr. Payne, commenting, expresses his "sympathy rather than scorn" for such a man, adding: "One can be well-educated without knowing anything of the Eustachian tubes, but ignorance concerning the pronunciation of 'Iphigenia' betokens a defect of culture."

I read this twice to make sure whether the writer were in earnest or only practising a little humorous aside upon us. If in earnest, then it seems to me his own test of culture is of the same *ex parte* order as that which he condemns in Mr. Spencer. It is the literary man's definition against the scientist's. Similarly, some scholarly divine might tell us that one can be well-educated and know nothing about either the Eustachian tubes or the right penultimate accent in the word Iphigenia, but it is indispensable that one should know all about the spelling of Jahweh and the chapter and verse where the second writer in Isaiah begins. A socialistic writer and reformer would probably reject all three of these tests, and declare that that alone was true culture which included a perfect knowledge of the wage system and how to rescue the submerged tenth. The artist would tell us that whatever we did or did not know, we must, if we make any pretensions to culture, understand the difference between a life-study and a drawing from the flat. The musician would say we must have a perfect comprehension of the intricacies of Brahms and the harmonic subtleties of Wagner. And so on! Each has his own definition of what we call culture, or of what constitutes an educated man; but must we depend upon or be limited to any one of these judgments? Is there not a definition, or at least an ideal, larger and truer? Is culture to be measured by one's proficiency in any single branch of human knowledge, gathered from books, the study, laboratory, or workshop? Is it not rather to be defined in terms of life and human experience, as spiritual energy and power? If this idea seems too wide and vague, certainly the others mentioned fall far short of the real requirements.

Emerson told us long ago that culture "kills exaggeration, the conceit of our village or city." It also kills the conceit of our particular calling or point of view. "Man's culture can spare nothing, wants all the material." It begins "in the organic effort of Nature to mount and meliorate," its end being "to convert the Furies into Muses and the hells into benefit."

All this without disparagement to Mr. Payne, whose literary reviews in THE DIAL are of great value to all who read, and one of its indispensable features. I am one of many who, in the rush of books from the modern press, am quite content he should do a large share of my reading for me, especially in the way of present-day fiction and poetry, where he is a recognized expert.

CELIA PARKER WOOLLEY.

Chicago, Feb. 7, 1902.

POETRY IN POLITICS IN JAPAN.

(To the Editor of THE DIAL.)

The Japanese are quite like Silas Wegg, — prone to drop off into poetry; and this propensity has recently displayed itself in a funny way. Baron Kanaguchi, Vice-Minister of the Imperial Household, suddenly resigned. That he was compelled to resign was the general impression, which was strengthened by the following verses which he composed and published on retiring from office:

"Kako wa kumo,
Mirai wa mizu ya
Yuki-botoke.

"Saraba tote
Oyeba niguru ya
Fuyu no hai."

This may be translated:

"The past a cloud,
The future water
Or a snow-image.

"Farewell then:
Driven I flee,
A winter fly."

I take pleasure in calling the attention of similarly unfortunate office-holders in the United States to this poetical method of facing a prosaic matter like compulsory resignation.

ERNEST W. CLEMENT.

Tokyo, Japan, Jan. 16, 1902.

ANOTHER PROTEST AGAINST "PROVEN."

(To the Editor of THE DIAL.)

A correspondent in a recent issue of THE DIAL is annoyed at the growing use of *proven* for *proved*. He says it is "a distressing perversion" and "a silly affectation of an unreal archaism." This is serious; and, worse still, our leading newspapers and magazines are "every week, if not every day," saying *proven*. He very properly remarks that "instruction will have but little effect if we are constantly to have before us such weighty examples to the contrary."

Writers and speakers are too apt to imagine that they may make new words or modify old ones to suit their taste or convenience. They appear to consider words only as tools for aiding and expressing thought, and, like other tools, subject to change as convenience or fancy may dictate. In the fusion of the elements of our language the people seem to have helped themselves to French and Saxon prefixes, suffixes, inflectional endings, and other loose word-material, to suit their needs and fancy, without strict regard at all times for the sanctity of pedigrees or grammatical rules. However, the laws of "old English inflectional endings" are greater than the people, and must be observed at all hazards.

The dissyllabic form *proven* seems a little easier to say, and sounds a little more euphonious than *proved* with its "v" and "d" following each other without a relieving vowel sound between. *Proven* has, also, grown somewhat familiar to us in poetry, and in the Scots verdict "Not proven." Perhaps, too, there is to the popular mind just a little more of homely strength, a little more proof, in *proven*. However, these slightly extenuating circumstances are far from excusing "a silly affectation of an unreal archaism."

EDWIN F. MACK.

Chicago, Feb. 9, 1902.

The New Books.

LORD CHIEF JUSTICE RUSSELL.*

Disraeli, as quoted in the work under review, once "described the legal mind as chiefly displaying itself in illustrating the obvious, explaining the evident, and expatiating on the commonplace"; and the reported utterances of even so eminent a jurist as Lord Russell would hardly seem to abate the keenness of this thrust. The qualities of mind that insure success at the bar are not brilliance, high creative genius, or great originality; they are rather common sense, clear-headedness, energy, indomitable perseverance, and self-control. These latter endowments the late Lord Chief Justice possessed in an eminent degree; and to them he added the combativeness, quickness of repartee, and the fiery temper, together with the impulsive warm-heartedness, that characterize the true son of Erin. The fact that he visited this country on at least two occasions, that he delivered the address before the American Bar Association in 1896, that he pleaded the cause of Great Britain in the Behring Sea controversy, and was one of the arbitrators in the Venezuelan dispute, lend his life an added interest for us.

Charles Russell was born at Newry, County Down, in 1832. He was fortunate in his parentage: his father was neither rich nor poor, and was warmly attached to his children; his mother was comely in person, energetic, clear-headed, and strong-willed, and something of a Spartan in domestic discipline. To the mother, rather than to the father, Charles seems to have owed the qualities that afterwards made him famous. In 1838 the family removed to Killowen, a beautiful spot on Carlingford Lough. After reading law, and after a brief career as solicitor in Belfast, young Russell decided to fit himself for the English bar. First completing his education at Trinity College, Dublin, he hastened to London and entered at Lincoln's Inn. Called to the bar in 1859, he threw himself heart and soul into his profession. His experience as a briefless barrister was short: before the close of the year he had made 117 pounds, 261 pounds was his income for the next twelve months, and after that, for several years, he annually doubled his receipts. The high-water mark of his pecuniary

prosperity was reached in 1893, when his fees amounted to 22,517 pounds. In 1894 he was appointed Lord Chief Justice, succeeding Lord Coleridge who had just died. Before that he had held the office of Attorney-General, and had been made a Lord of Appeal. He was proud to declare himself the first Roman Catholic attorney-general, and the first Roman Catholic chief justice, since the Reformation; and it is interesting to note that Gladstone endeavored to have the chancellorship thrown open to Catholics for his benefit. A premature death terminated his career, at the height of his usefulness and while his fame was still growing, August 10, 1900.

His biography, by Mr. R. Barry O'Brien, barrister-at-law, a fellow-countryman and co-religionist, is sympathetic and highly interesting. Devoted as it is almost exclusively to Russell's professional activity, and written so soon after his death, it cannot be pronounced the best possible or most authoritative and dispassionate memoir of the man; but its pages breathe his personality, and the narrative moves on with all the briskness and breeziness one could desire.

Although he advocated home rule for Ireland, and appeared as Parnell's counsel before the Parnell Commission, Lord Russell never joined the Irish party, but remained a Liberal in politics. Yet no Irishman was ever more unflinchingly true to the land of his birth. A friend once said to him, "Russell, if you could only give up your Irish brogue, it would be worth to you at least another 500 pounds a year." "I would not give it up," was the reply, "for the additional 500 pounds." The activity that enabled him to crowd four days' work into each twenty-four hours, is illustrated in the following:

"Russell could not sit quietly in chambers. He had to do some practical thing. If he [was] not working, he was walking. Action was the principle of his life. One day he came into the robing-room at St. George's Hall, Liverpool. Several members of the Junior Bar were standing round the fire. 'Why are you loafing about here?' he said; 'why don't you do something?' 'We have nothing to do,' said the Junior Bar. 'Why don't you go to the races?' he rejoined; 'do something, don't be moping.'"

The allurements of both the green table and the green turf were too much for Russell's powers of resistance, at least before he had the dignity of the Bench to maintain, and he is said to have squandered his princely income as fast as he made it, and to have been more noted for his debts than for his subscriptions

*THE LIFE OF LORD RUSSELL OF KILLOWEN. By R. Barry O'Brien. With a Portrait and Facsimiles. New York: Longmans, Green, & Co.

to charitable causes. His masterful, even overbearing, way with judge and jury alike, is well shown by an anecdote first published by Mr. Charles Mathews in the "Daily Telegraph," and quoted by Mr. O'Brien.

"In Mr. Russell's young days in silk, when the late Mr. Justice Denman was going the Northern Circuit, just before the rising of the Court, on a warm summer afternoon, some very high words were flung from the Bar to the Bench in a tone and in a vehemence which caused the learned judge to say that he would not trust himself to reprove them in his then condition of sorrow and resentment, but would take the night to consider what he ought to do, and when they met again the next morning he would announce his determination. In considerable commotion the Court broke up, and on the following day it was crowded in anticipation of 'a scene,' an anticipation somewhat encouraged by Mr. Justice Denman's entry into Court with if possible more than ordinary solemnity, and on taking his seat, commencing the business of the day by saying: 'Mr. Russell, since the Court adjourned last evening I have had the advantage of considering with my brother judge the painful incident' . . . Upon which Russell quickly broke in with, 'My Lord, I beg you will not say a word more upon the subject; for I can honestly assure you that I have entirely and for ever dismissed it from my memory'—a turning of the tables which provoked a roar of laughter in the Court that even the learned judge himself could not but join in."

"When Russell is there," as was once well said of him, "the judge isn't in it. Russell dominates every one." The intolerance he showed toward all stupidity, folly, verbosity, and affectation, was voiced in his abrupt question to a pretentious coxcomb: "Have you read 'The Newcomes'?" "Yes," drawled the coxcomb. "Well, you are very like Barnes Newcome." But a kind heart underlay all this brusqueness.

One of his "devils" tells a story of legal acumen on Russell's part that almost amounted to inspiration. Mr. O'Brien gives the incident in the narrator's words.

"I had made a full note for him in a case. He did not read the brief himself. He spoke from the note. I sat behind him as he was addressing the jury. Suddenly I remembered that I had omitted one most important fact. I was horrified. I felt the cold perspiration running down my back. What was I to do? If I interrupted him he would be angry, and if I let him close his speech without mentioning this fact, he would be angry too. What was I to do? It was not at all an easy thing to pull him up and go into this new matter. There I sat still in doubt, while Russell rattled along. Gradually he got to the point where this fact ought to come in, while I sat undecided, when suddenly, to my astonishment, out came in its proper place in the narrative the fact in question. I was amazed and relieved. How did he get it? He had never opened the brief—that I knew. As we walked away from Court I told him how sorry I was to have left out that fact, and what a funk I was in all the time he was speaking.

He was not a bit angry. He took it very well. 'But how,' I asked, 'did you know it? You never read the brief; you had nothing but the note.' 'Quite true, my boy,' said he, 'but I felt sure it must be so from the lie of the other facts.' The courage of the man, his faith in himself, amazed me. He felt assured from the general bearings of the case, without any special knowledge, that this particular thing had happened, and he said so with complete confidence."

"What is the punishment for bigamy?" was once asked him, according to report. "Two mothers-in-law," was the ready reply. But his biographer, we regret to add, discredits this story. *Se non è vero, è ben trovato.*

The last days of Lord Russell's life were darkened for him by the lamentable course of events in South Africa. His attitude as presiding judge at the trial of the Jameson raiders—it was his charge to the jury that procured their conviction—foreshadowed his position with reference to the Boer War. "What a terrible business this war is," he writes to Sir Edward Frye, "and what ignorance of the forces and difficulties to be met!" And again, in another letter to the same: "What a sad business this war is! And what makes it worse in my mind is the fact that one does not feel assured we are wholly in the right, and that it might have been avoided." His high official station forbade him to express himself freely in this matter, and it was only in guarded utterances to trusted friends that he revealed his hearty disapproval of his country's course. Despite the native pugnacity of his temperament, he was always for arbitration rather than war, as the proper mode of settling disputes. His sense of justice also was too strong to permit him to countenance a wrong.

PERCY FAVOR BICKNELL.

THE LATEST CRITICISM OF AMERICA.*

Professor Münsterberg's book on "American Traits" has already been before the reading public in the shape of articles published from time to time in two of our leading periodicals. The subject is not new, nor the treatment profound; but the author, as a foreigner and a professor in one of our most renowned institutions of learning, cannot fail to command some attention throughout the land. Indeed, owing to their racy conversational style and entertaining comment upon American customs

* AMERICAN TRAITS, FROM THE POINT OF VIEW OF A GERMAN. By Hugo Münsterberg. Boston: Houghton, Mifflin & Co.

and affairs, the articles have been widely read and discussed. And small wonder; for the zeal of the social philosopher, and perchance reformer, is upon the Professor, and he pronounces many uncharitable judgments on what he regards not as the natural faults of a still youthful and essentially struggling civilization, but as the failures of one already completed to come up to his own, necessarily German, ideals.

In five articles, the author discusses those things which are regarded as chiefly at fault in this republic, — to wit, the American character, American education, American scholarship, American women, American democracy, — matters which now have become world-renowned by being dragged through the dreary waste of foreign literature and served over again in the hash of newspapers. The author picks out in these what he regards as representative traits of American life, and bends upon them what he considers a friendly, yet avowedly not unprejudiced, scrutiny. The result may be foreseen. Except a very few features that may be retained, American culture and ideals sadly need regeneration. To answer such criticism in full would mean writing a much larger volume, and a much more thoroughgoing explanation of the phenomena of our life, than Professor Münsterberg in his leisure hours, and with his limited opportunities for observation, has been able to do. The understanding of and familiarity with our problems which we have a right to expect from our critics, Professor Münsterberg as yet possesses not, and perhaps will never possess, since his point of view is essentially foreign to our ideas and institutions. However great, in his opinion, is the similarity between what is German and what is American, this likeness is in fact but superficial, while the differences are fundamental. Besides this German point of view, which makes nine-tenths of his criticism worthless as a corrective, the chief fault of Professor Münsterberg's book, and the one most fatal to its real value, is his habit of basing his eulogy as well as his apology — in fact, his whole argument — upon what he calls the typical, but which we feel impelled to call the exaggerated or peculiar, character or situation found in a particular city or portion of the country. For representative purposes, therefore, his material is hardly worth the time spent in gathering it. But Professor Münsterberg strives for brilliancy of effect, not for plainness of truth; hence his book leaves an

impression of sham earnestness which more than anything else serves to discourage and offend the sincere observer.

Professor Münsterberg comes before the public with the confessed aim of creating a better understanding between the United States and Germany. The way to do this, as the author rightly perceives, is to change the mental attitude of each nation toward the other, thus effecting a juster valuation of the character, ideals, and institutions of each. What he may have said to the Germans about America is carefully withheld from us; but what he wishes Americans to think about Germany and the Germans is in plain print before us. It is with this purpose in view that he so persistently shows us our inferiority. All through the book, American ideals and institutions are compared with German, and the comparison is insistently in favor of Germany. This may be well-meant and patriotic in our author, but we doubt whether it will much help the ardent mediator in achieving the *cordial entente* which is declared to be the purpose of the book. The intelligent American who goes abroad makes observations for himself; and Professor Münsterberg's enthusiastic guidance will not materially alter his view. Nor are we quite sure that the German nation is in all respects the one to be held up to us as a fit object to learn from. In some things, Germany may rather learn from America. America is not, and has no desire to become, a Germany, but to hold its own course and solve its problems for itself. Every nation is in some way indebted to another; the debt can be easily acknowledged, and the two remain on good terms as before. These two nations, however, are too different in political position, history, and tendencies, to benefit by conscious imitation. The social and political problems of a state such as Germany, and those of the free union suggested and realized by this commonwealth, are of such widely different nature that what suits the one is by logical necessity almost excluded from the other. To try to make them fit together is another instance of the gnome running after the moon.

Taking his articles one by one, there is no doubt that our critic's remarks often contain much truth. The man must be born blind who cannot see that this community has gone too far in some respects and not reached the medium in others. But what of it? Every nation may have this said about it without blushing. It is not safe, however, for the out-

sider, who, with his limited observation, does not know the secret springs of health within, to suggest the panacea. If he wishes to know, let him, like Mr. Carl Schurz and others, put his shoulder to the wheel of American progress; let him attempt with us to work out some of our problems, and he will soon see with better vision where our difficulties and our failings really lie. The old-world standards of the good and the right do not fit the magnitude of our task, and we are trying to establish new standards in keeping with our conditions and ideals. To our German critic, this doubtless is mere cant; and because it seems cant, he is unable to understand either our men and women and their relation to each other; or the inferior degree of our scholarship and the elementary character of our public education; or the fact that the word "democracy," like the word "constitution," has a different and more native meaning in this country than it has anywhere else.

In his first article, which serves as an introductory chapter, the author is in his most entertaining mood, as he shows the ridiculous exaggerations which the two nations consider representative of their respective peculiarities; and he takes pains to dispel the common notion that America is altogether materialistic. This may be taken as the kindly act of a scholar who has been the guest of this country for seven years and enjoyed unbounded courtesy and facilities for becoming acquainted with the true character of this new world. Yet it is everywhere clear that the idealism which he finds here is not of such fine grain as the stamped and approved German article. The idealism of which we can boast is, to be sure, not so much concerned with profession as with realization,—with giving the ideal a pair of stout legs on which to walk this earth. Our ideal is necessarily that of a commercial nation of republican instincts and liberal antecedents; "prosperity and equal opportunities for all" is our creed. Hence the surface of our public life may easily impress an observer as a scrambling mass of hands and mouths yelling for booty; but is there any country of any size which does not on fit provocation produce a like spectacle? To Professor Münsterberg it may easily appear that we have sold our birthright for a mess of pottage. But below the surface is the old, old current of stanch belief in the rights of man, a current which has not yet become sluggish, but remains a swell of enthusiasm such as in Germany, with

her military *régime*, is fast dying away. Of this feeling, he sees but the fitful outbreak in political gatherings; and it strikes him as puerile. Besides, is materialism altogether absent from the experience of foreigners who "love and admire" Germany? The quantity may not be so abundant, but the quality generally makes up for it.

In his chapters on Education and Scholarship, Professor Münsterberg has subjects with which he is more familiar, and his points of criticism are mostly both sound and well presented: our lack of system and thoroughness, our inferior educational ideals, and our dominating mercantile spirit. Yet we are not altogether certain that our critic really understands just what ideals Americans have, or what education we are trying to give. The multitude of illiterate people that come to our country we attempt to make into citizens by giving their children equal educational chances with those of the best native families. Should not Professor Münsterberg consider what an exceedingly complicated matter education on these principles must be, and how little old-world systems will avail in the treatment of a heterogeneous population of such magnitude? Our elective system, too, is found to be the source of many educational sins. But he overlooks the fact that our institutions, which accord equal rights to everybody, must also give to the individual the privilege of choosing the line of work best adapted to his temperament and natural gifts. With us, it is not the State that paternally decrees, but the commonwealth that leaves the choice with the individual. And the same principle which demands that the individual shall have this right, demands also as a further consequence that whether bright or dull, rich or poor, laggard or industrious, he shall lack no opportunity, no care, no pains on the part of the teacher to help him to see what his needs and adaptabilities are, and to have him learn what he set out to learn as fast and as effectively as possible. It should be no wonder that under these conditions we have many educators but few scholars. So long as this burden of bringing up new millions every year to the level of intelligent membership of a free country remains with the teacher, so long will his whole energy be consumed in his work. For this side of the educational labor, with its enormous responsibility, Professor Münsterberg has little sympathy; yet the devotion to this democratic ideal of benefitting each for the

ultimate good of all has caused generation upon generation of students and scholars to lay aside their ambitions and obediently perform their task till they are ground to powder in the educational mill. Such an article of faith may very likely seem something like nonsense to a foreign and unsympathetic observer, but on it is founded our national greatness. The typical higher school of Germany and the *Gymnasial-lehrer* have no counterparts in this country; but we doubt whether the educational ideal, after all, is higher there than here.

In his fourth article, on American women, Professor Münsterberg has done what, with his uncertain grasp of our institutions, he could least afford to do: he has censured the educated American woman, despite his flattering comments on her individual charm, as being nothing less than a social superfluity, an article of luxury, if not a danger and a nuisance. Of course, Professor Münsterberg is here, as elsewhere, especially thinking of our beloved Boston, which is rich in women of culture, ambition, capacity, and often leisure as well. In Boston there are plenty of women who do not marry, who go to lectures instead, or pursue professional careers; and these, by mere force of numbers, have given him the impression that in America all culture is in the hands of women, while men are ousted from some of their especial offices. Hence it is time for our social reformer to call a halt, and remind us of the true woman on the other side of the water, who knows she is but an appendix and makes no special claims for herself. Yet, judging from recent events, we might imagine that this German woman wishes to be in the clothes of her American sister rather than otherwise. In speaking of the equality between the sexes, which he declares Nature never admits, our critic has been guilty of a trifling mistake in the use of words. Nature certainly admits equal forces and influences, though not similar functions. We think it is due to a true understanding of the difference between "equal" and "similar" that American life has assumed its varied aspect and that the American woman in her professional capacity can make her influence felt as she does. It is not strange that men of Professor Münsterberg's type should, after some trifling with the matter, be anxious to have women kept properly within the boundaries of domestic exclusiveness. But the reason why they should strive to get beyond these bounds is undoubtedly their inborn right to strive for whatever intellectual prizes their

capacity may reach. The law of Nature, which has assumed constantly greater significance in the human mind and stands behind all democratic institutions, allows women an entire right to develop their faculties. Where slavery is abolished and serfdom an anomaly, the supremacy of one sex over the other is also obsolete. Professor Münsterberg's light *nonchalant* treatment of this subject is at best but an imitation of the raillery prevalent in certain circles of American university life; yet such circles represent not the progressive but the reactionary element in our national life. Furthermore, the woman of whom he has so much to say is not the American woman as America knows her, but a species peculiar to but a small section of the whole vast area. Yet it is worth remembering that these very women seek a college education and enter a professional career for purposes that honor themselves and the civilization that fostered them — a civilization which is, above all, ethical, as distinct from the æsthetic, the practical, or the philosophical, of which European countries may boast. There is something beautifully suggestive of the ultimate fulfilment of our democratic ideals in the hand-in-hand progress of our men and women toward a truer and completer life and a nobler and freer society than the warlike traditions of the old world have created.

The concluding article, on Democracy, appears to us to carry the least weight of all the chapters in the book. Though we have an occasional laugh at the writer's drollery, we regret that he can so little succeed in making his view convincing. Somehow our critic nowhere truly realizes that we have traditions underlying our life as powerful as the traditions to which he refers as so superior. The good and the evils of this commonwealth are based upon the same thing — individual liberty; and this sacred right we are not minded to give up for any time-honored device, however glittering. In Germany, if we may be so bold as to make a comparison, the individual, his wishes, his personal happiness and rights, are not factors to be much taken into account, but rather to be subjected to the welfare of the structure of which he is but an infinitesimal part. It is the State which alone has liberty, power, wisdom, needs; and the individual partakes of these only in so far as he is in harmony with the State. Professor Münsterberg has a truly Byzantine conception of the excellence of the omnipresent and omniscient government

which protects, trains, utilizes the individual for its own ends, but otherwise lets his life run in the established narrow groove. When reading his praise of the institutions of the fatherland, it may occur to one to ask in what manner the German institutions reward the individual for the sacrifice of his identity. The almost daily growth of the socialistic party in that country is the surest sign that the individual does not look upon himself as so greatly benefited after all. The marvellous iron scaffolding of officialism in Germany, however efficacious it may be in holding the four corners of the building together, cannot prevent our seeing the big crack from top to bottom. But Professor Münsterberg's view of all these matters is the traditional and confirmed *von oben herab* attitude characteristic of the remoteness of university men of the semi-official upper classes. In studying American conditions the author sees not, what is only too visible, that our shortcomings are in the main faults of youth rather than of innate inferiority. As a nation we are still in the formative stage; yet we are working not after the old models but toward new ones based upon our own peculiar requirements. Professor Münsterberg may be forgiven for forgetting this, since his brief American life has been spent in the oldest centre of American culture; but this does not exonerate him from the charge of recklessness in publishing his ill-considered views, and thus invoking a criticism which must necessarily be as severe in tone as many of his statements are crude and flippant.

In conclusion, we may be permitted to ask: Would Professor Münsterberg, if he lived in London or in Paris, be found lecturing the English or the French as from Boston he has lectured the Americans? Max Müller stayed at Oxford for half a century; but no one ever heard of any attempts on his part to reform the English, their educational methods, the characters of their men and women. Friendly criticism and admonition should neither be disdained nor resented; but we believe that America can and must work out her own salvation, with little aid from foreigners who understand neither our people nor our institutions; and whose criticisms, wholesome as they might be for us in some respects, lose their effect and value by reason of their unsympathetic point of view and the air of self-complacent superiority with which they are uttered.

A. M. WERGELAND.

THEORIES OF LIFE AND CONDUCT.*

Mr. Hugh Black's latest book, "Culture and Restraint," should have a wide reading. It is an exposition, well thought out and systematically presented, of two methods of attaining the highest good, — the method of self-expression and the method of self-repression, and of the relative merits of each. Since everyone must in a measure act according to one of these two methods, an understanding of wherein each is good and wherein each fails is of prime importance.

The ideal of culture is the healthful outgoing of all human activities. These suggest and determine the life which man was meant to live; let him therefore live that life naturally and fearlessly. The soul has room for all the world of beauty and of knowledge which man has conquered. Culture insists upon the duty of seeking the fulfilment of all human possibilities, of attaining and preserving health and integrity in every sense, of ripening all our powers to maturity. Our business, in the words of Bishop Blougram, is to "make the absolute best of what God made." The æsthetic ideal saves its follower from vulgar standards, by showing him "that there are larger things in the world than getting on, and more worthy things to worship than the great goddess of prosperity." It saves him, further, from provincialism and narrowness of interest; it brings wideness of outlook and catholicity of taste. It broadens the judgment and helps its follower to avoid one-sided views and hasty and prejudiced conclusions. It corrects the vanity of ignorance and gives true balance, or poise. Yet this ideal, in spite of its great value, has in the long run, taken by itself, always failed, not only in making life nobler and sweeter, but even in keeping true to its own best self. The effort to get the most out of life, to acquire the richest experience by "ever curiously testing new opinions and courting new impressions," is apt to lead to the old philosophy of a short life and a merry one. Judged by the highest ethical standard, too, the man who makes self-culture his absolute ideal cannot be acquitted of selfishness; an illustration of this is seen in Goethe. This theory of the conduct of life fails, on the whole, because it takes a shallow conception of the needs of man and the world.

The other theory of life and conduct (for

* CULTURE AND RESTRAINT. By Hugh Black. Chicago: Fleming H. Revell Co.

which "restraint" is too mild a word) is that of the ascetic. Self-control, moderation, avoidance of excess, are all good, even necessary to any scheme of life; but the extreme type of self-repression, or asceticism, fails even more signally than the method of self-culture, since it is prohibition which does not prohibit, which cannot prevent; since, instead of removing, it only creates, temptation. Sacrifice, as an end in itself, "is the barrenest and the most dangerous object man can set before him." In the teaching of Jesus, rightly understood, Mr. Black thinks that both culture and sacrifice are reconciled and made reasonable by the thought of service. "A man's contribution to society will mean all the riches and resources of his nature, his heritage of race, and personal capacity, and education."

Such, in brief, is Mr. Black's thought. We cannot agree with all of his conclusions, — as, for example, that to define evil as simply the imperfection involved in finite being destroys the moral view of evil; we regret, too, that he so persists in speaking in the now meaningless terms of a worn-out theology. Still, with his main line of reasoning and with his general conclusion we find ourselves in complete accord.

CLARK S. NORTHUP.

THOMAS'S LIFE OF SCHILLER.*

Two such works as Francke's on German Literature and Thomas's Life of Schiller, within five years, are not only creditable to a publishing house, but they are an index of the advanced stage of American scholarship in the study of modern literatures as compared with a generation ago. Then Longfellow, Hedge, and Lowell, as interpreters who had their knowledge at first hand, were exceptional scholars in the modern languages, who knelt while they burned incense to the rulers on the German Parnassus; and Germany was almost a land of romance. For nearly a score of years, however, study abroad has been a matter of course for those preparing to enter collegiate work in philology and literature, since the sources and the authorities were formerly all foreign. But a time has come when Americans may regard the best of their own scholars with complacency, knowing that they are the peers of the best scholars abroad; and when we may declare the fact that it is no longer necessary to go abroad

to secure the best instruction in literature and philology. Not that travel and study abroad are no longer desirable; they will always be so, since the great manuscript stores are still in Europe, and since, moreover, contact with a variety of minds and methods will always be among the foremost elements of culture.

Professor Thomas is most widely known as one of the best of "Faust" editors. His interests have been supposed to lie chiefly with Goethe, wherefore the announcement of his Life of Schiller caused some little wonder. And in his Preface the author frankly admits that there was a time when his attitude toward Schiller was scarcely so sympathetic as to warrant undertaking to write his life, "when my mind was very hospitable to demonstrations of his artistic shortcomings." But he adds: "Time has brought a different temper, and this book is the child of what I deem the wiser disposition."

It has been said that every good poem is a self-revelation. Perhaps the same observation applies to every product of a man's activities. Certainly it holds good in the case of this Life of Schiller. For the treatment of nearly every phase of Schiller's activity contains, as it were, strata from the earlier and the later stages of the author's thought. Doubtless this was Professor Thomas's plan; but in any case the outcome is most advantageous for his readers, since they are thus presented with a more evenly balanced view of the favorable and the unfavorable estimates of Schiller than could have been produced by one who had always held to either side of the unfortunate Goethe-Schiller contest. The result is, indeed, when both the favorable and the unfavorable opinions are vigorous and when they appear in close juxtaposition, an apparent inconsistency of judgment, but stubborn consistency is one of the worst vices in a critic.

The self-revelation of our author lies in the conflict between his critical judgment and the spontaneous tribute of his heart to the noble mastery of the poet's art. After all, Schiller and Goethe are touchstones for the spiritual and philosophical tone of those who deal with them. The one-sided realist will be repelled by Schiller, and just as surely the intense idealist will recoil from Goethe. But those who have, by turns or by fits, both idealistic and realistic sympathies, will find pleasure accordingly in both of the great Germans, and may even learn to see realistic leanings in Schiller and idealistic strivings in Goethe.

*THE LIFE AND WORKS OF FRIEDRICH SCHILLER. By Calvin Thomas. Illustrated. New York: Henry Holt & Co.

And as the one or the other of these tendencies prevails in the student, even so is he inclined to yield precedence to one or the other of the poets. In general it is true that the critical temper is in sympathy with realistic methods, but the wide world loves an idealist. Criticism at first undertakes to tell us what we ought to admire; in time it learns to be satisfied with explaining why we admire what we do admire. And so Professor Thomas approaches Schiller.

"For the poet who wins the heart of a great people and holds it for a century is right; there is nothing more to be said, so far as concerns his title to renown. The creative achievement is far more precious and important than any possible criticism of it. This does not mean that the critic is in duty bound to abdicate his lower function; — it means only that he will be best occupied, generally speaking, in a conscientious attempt to see the man as he was."

Over and over again Professor Thomas himself sets the example which he commends in speaking of *Die Jungfrau von Orleans*:

"It was a great deed of poetry, in the presence of which a right-minded critic, after duly airing his little complaints, as critics must, will be disposed to doff his hat and say Bravo!"

The appreciation of the poet is all the more grateful and convincing because it comes so often almost grudgingly, despite the theoretical condemnation. We may take as illustration of this, and at the same time of other features of Professor Thomas's work, his treatment of *Die Jungfrau von Orleans*, — "a tragedy in which he proceeds still further along the path of romantic idealization, proceeds indeed so far that one can no longer follow him without some rather serious misgivings" (p. 372). Yet on page 375 we find:

"A dramatist is justified if his intention is good and he succeeds in it. . . . His experiment was received with ecstasy at its first performance and has ever since held its place in the affection of German play-goers. They are not troubled by its irrationalities, but receive them with pious awe, as Schiller intended. For the reader, too, 'The Maid of Orleans' has a deep and perennial fascination. Theorize about it as we may, it is a great popular classic, which has exerted an enormous educative influence, and proves how thoroughly its author knew the heart of the German people."

And then he proceeds to theorize on page 378:

"As the play stands, however, it must be allowed that the demand made upon the imagination is quite too severe. The love-incident is preposterous in itself and a mere episode at that, serving no purpose finally but that of picturesque contrast. It is a sort of thing which one can put up with very well in a romantic opera, but not so well in a serious drama."

And further, on page 378:

"It is difficult to justify such a scene upon any theory of poetic art."

At this point Professor Thomas undertakes to explain that such scenes (as that between Johanna and Lionel) are tolerable in "*Lo-hengrin*" but not tolerable in a serious drama, because in the first case they are within the limits of tradition, and in the second not. But inasmuch as nine-tenths of the average audience do not know the details of the tradition, the application of the distinction is not evident. However, let us continue our quotations.

"It is really quite futile to discuss the artistic reasonableness of this scene. If one likes it and is touched by it, very well; but a prudent poet might well have had some regard for the very large number of people who would find such a scene ridiculous rather than touching." (P. 379.)

And yet on page 382 we read: "It [*Die Jungfrau von Orleans*] was a great deed of poetry," etc., as already quoted. But on the next page:

"It must be admitted that a heroine who excites interest chiefly by virtue of her patriotic sentiments and the bravery of her conduct does not represent the highest type of creation. The muse will always lend virtue and bravery to any common poetaster for the mere asking; but she does not so readily vouchsafe a convincing semblance of human nature."

But on the other hand, on page 384:

"Shall we then take refuge in the position that the Maid's story is not adapted to dramatic treatment at all? Such a position is at once rendered absurd by the perennial popularity and effectiveness of Schiller's play. Until some great realistic poet shall prove the contrary by deeds, the mere critic is certainly justified in holding that, whatever may be thought of his love-episode, the ghost and the miraculous escape from bondage, the general requirements of the theme are best met by Schiller's romantic treatment."

On the page after this, we find the following anent the minor characters of the play:

"In short, the characters of 'The Maid of Orleans' leave much to be desired on the score of verisimilitude. One has the feeling all along of being in an artificial world made to order by an imaginative fiat. To enjoy the play it is necessary to put aside one's rationalism and surrender oneself to the illusion one knows that the author wishes to produce. 'The Maid of Orleans' does not compel the surrender, like 'Wallenstein'; one must meet the poet half-way. That done, however, everything is in order, for the technique of the play is faultless."

Finally, speaking of the end of the second act:

"One who is not touched by this portion of the play; who does not return to it with ever renewed pleasure after each sojourn in the choking air of naturalism, is — to state the case as gently as possible — unfortunately endowed."

After a series of such passages, we can imagine a reader asking in despair: "But what, then, is Professor Thomas's opinion of 'The Maid of Orleans'?" Is it not evident that he

has various opinions of it? And who that is honest has not? One impression the reader is sure to get: that despite all technical defects, it is a great piece, and that Professor Thomas, like other good Germans, finally doffs his hat.

One whose allegiance to Schiller and idealism has been unwavering might be satisfied with this tribute, but for a few traces of the old patronizing attitude, such as, "Unquestionably Goethe at his best was a far greater poet than Schiller"; "Goethe's was the rarer genius"; "The other and higher method, as exemplified by Shakspeare and also by Goethe"; "It is not to be denied that his (Schiller's) poetry at its best is seldom supremely good"; "Unquestionably Schiller lacked the supreme qualities that go to the making of a great world-poet"; and, most exasperating of all, "A distinctly human Johanna, — *such as Goethe might have given us* had he turned his thoughts in that direction!" Where is the use, please, and where the grace, in still insisting that "one of the real immortals" is less great than another? Why not have let it stop with the generous Goethe's own words: "They ought rather to be glad that they have two such fellows"?

A few mildly unfair criticisms might be pointed out. For instance, in the discussion of Schiller's ballads, page 320, it is mentioned, seemingly as a reproach, that "not a smile is provided for in the whole list." Pray, do we expect to smile over ballads? How many smiles are provided for in "Lenore" and "Der Erlkönig," or in our old English ballads? But the same reproach against "Wallenstein," page 353, "Humor plays no part," is hardly warranted by the fact. Not to mention the "Lager," which is probably intended to be excluded from consideration here, Tiefenbach and Isolani in "Piccolomini," IV., 6, are not wholly without humorous touches; and Isolani at the close of II., 5, "Wallenstein's Tod," certainly compels a smile. The dickering of Buttler with the murderers in "Tod," V., 2, has also some rather grim fun in it.

Professor Thomas's style deserves comment. It is certainly clear and forcible. But it is more than that. It is distinctly individual. There is in it at the same time the freedom of conversation and the vocabulary of omniverous reading. It makes the difference between the handbook and the work of literature which this Life of Schiller actually is. We have already quoted too much to feel free to cite more in illustration of the vigor and unconventionality of the author's expression. The following brief

tale of rare or unlisted words will prepare the intending reader for surprises: interjacent, strumous, cicisbeo, bewray, dubiety, cunctatory, operose, monodistich, religiosity, vulgarian, revenant, ineluctable, pococurantism, arachnean, feaze.

The fulness of the yet incomplete biographies of Minor and Weltrich could not be rivalled (perhaps happily!) in a single volume, and some side of the subject had to come short. Undoubtedly Professor Thomas acted wisely in taking space for full literary discussions at the expense of petty biographical details.

The student of German literature will find in this book the most helpful of material: clear and adequate abstracts and statements of Schiller's plots and purposes; the frank and original utterances of a man of virile but refined taste regarding the times and the man; an extraordinary variety and fairness of view taken all in all; and a genuine enjoyment of the poet's masterpieces which will prompt to reading at first hand and to re-reading for comparison. It is not only an indispensable member of the library of every student of German literature henceforth, but it deserves a welcome from the wider public of general culture. The publishers have given the work a worthy dress in the dignified volume, with its solid paper, clear print, and valuable illustrations.

Typographical and kindred errors are almost wholly lacking. "The Lost Son," page 41, should be "The Prodigal Son." On page 141, "gratification" would be clearer as "benefit." Page 189, for "lacrimose," read "lachrymose." Page 229, the word "century" has been inadvertently omitted at the bottom of the page. Page 376, for "Although," read "Althogether." On page 429, for "The Bloody Marriage [Bluthochzeit] at Moscow," read "The Massacre at Moscow." For "rodomantade," page 449, read "rodomontade."

W. H. CARRUTH.

AN AMATEUR IN MEXICO.*

It is a disagreeable task to criticize a book which has been heralded by its publishers and praised by reviewers as an important contribution in its field: it is still more disagreeable, when the author of the book is a brilliant and charming woman. But no one who knows Mexico and reads Mrs. Tweedie's "Mexico

* MEXICO AS I SAW IT. By Mrs. Alec Tweedie. Illustrated. New York: The Macmillan Co.

as I Saw It" can review it without severe criticism.

It is true that the title which Mrs. Tweedie has selected for her book saves her from a great deal of criticism. One can hardly find fault with a simple narrative of what an author sees on a journey. And when Mrs. Tweedie really confines her attention to what she saw in Mexico, she is interesting and on fairly safe ground. She saw some phases of Mexican life under exceptionally favorable circumstances. The President of the Republic was interested in her work; governors, and their representatives, exerted themselves in her behalf; railroad officials extended to her every courtesy; foreign residents vied with each other in showing her attention; the best native Mexican society extended that gracious and beautiful hospitality which it knows so well how to offer. In describing these attentions and the places and things which they opened to her inspection, Mrs. Tweedie is interesting and entertaining.

But outside of the simple narrative of her own experience Mrs. Tweedie's book is valueless. As a contribution to knowledge of Mexico, it not only has no worth, — it is often misleading. We need not *search* for evidence of this; it may be found by simply opening the book anywhere. To show how fundamental her ignorance is, one example suffices. Mrs. Tweedie sees but two types in Mexico, — the Spaniard and "the Indian." Yet neither the Spaniard nor the Indian is much in evidence in the greater part of the country through which Mrs. Tweedie travelled. The cowboys of Northern Mexico and the common people of the cities of the high tableland are *not* Indians, though Mrs. Tweedie so styles them. The true Mexican of the highland, is the *mestizo*. Mrs. Tweedie *seems* never to have seen the name: true, at one point, when quoting (without acknowledgment) she *misquotes* the word, making it *nestizo*, and defining it as "a performer of witchcraft"! The word, however, is the common term applied to mixed-bloods.

That Mrs. Tweedie misprints her Spanish at times is excusable. We all do so, but while it is unfortunate, it does no great harm. We have but tried to write words as we heard them. But the case is different with Aztec words. These are gathered from reading, and we ought to be able to copy them from the printed page quite exactly. But our author mis-spells Aztec words often. Thus she writes *boyote* (coyote), *dabali* (javalı), and *aguacate*

(aguacate), and speaks of the god *Fenecatı* (Ehecatı) and the ruler *Ahuıstotı* (Ahuitzotı). This list of mis-spelled words leads us to Mrs. Tweedie's remarkable statements in natural history. She speaks of howling wolves, and says she is "well acquainted with their music and appearance" — yet describes them, under the name "boyote," as "small like a fox"; the little peccary or javali (her "dabali") is said to be the "wild boar"; the aguacate, she says, "is a vivid green lemon used in salad" — yet she has eaten aguacates; we are told that "the lion and the panther" live along the Tampico branch of the Central Railroad, and might naturally infer that the lady is speaking of two animals, instead of one. Mrs. Tweedie is probably the only person who has seen "beautiful birds of paradise" in Mexico. She certainly had an unique experience on the tropical river, where "a taper (*sic*) peered upon us from a bough."

But Mrs. Tweedie's natural history, peculiar as it is, does not surpass her ethnography and archæology. These are sometimes observation, and sometimes quotation from or reference to authorities, whom she knows so little that she cannot read their names after her notes are cold. She visited a "cruciform cross" in the neighborhood of Mitla; in the same region she saw walls of "natural stones, — adobes (the native sun-burnt brick)"; in Oaxaca Valley, she found, what will astound the best-informed ethnographers, stone-tipped arrows shot with blow-guns, — as she says: "A man will fashion his arrowhead in a few minutes — five at most — and with his long reed blow-pipe and stone head fixed to his arrow shoot with no uncertain aim!" (The exclamation mark is fortunately in the text; it saves the reviewer trouble.) In one picture Mrs. Tweedie represents a man in a "grass coat made from cactus," and in the text identifies the species of cactus as the "palm cactus"; the coat is not a grass coat, nor is it made of cactus, nor is there a palm cactus.

But Mrs. Tweedie is at her worst in referring, with an air of familiarity, to authorities in archæology and ethnography. Poor Seler will hardly recognize himself as *Eeler*. Belmar's list of Oaxacan languages is almost unrecognizable, with five out of the thirteen names mis-spelled. And what can we say of her commendation of archæological books, — her list of the best ending with "Sandelier Medaillac's 'Prehistoric America.'" Poor Bandelier's book dropped out of the hastily

jotted list and he himself sadly mixed with the Marquis de Nadaillac! But that *Sandelier Medaillac* was as nearly correct as Mrs. Tweedie knew, is clear from its having gone through the proof-reading and appearing in full in the index.

We should find the statements regarding social and economic conditions quite as unreliable, but we will not say more. We regret that Mrs. Tweedie did not do a little serious study, if she cared to go at all outside of her subject — "Mexico as I Saw It."

FREDERICK STARR.

THE SCOPE OF FAITH.*

Such a breaking out of religious belief as we now witness has never before been seen. It is the bursting of a cloud which fills old channels and makes many new ones. A freedom is in the air, as when the buds of Spring are everywhere pushing.

The work on "The Passing and the Permanent in Religion," by Dr. M. J. Savage, expresses this liberty in its exultant form. The style is clear and popular, the thought is sober and just, and the author walks with joy amid the sudden shifting and upward trend of events. For him the salvage contains the vital centre of every living thing. If the author does not always touch bottom, he makes a manly effort to do so, and leaves the deep spaces for the rest of us to fathom as best we may.

"Life Everlasting," the last work of John Fiske, has the author's usual lucidity, and somewhat more than his ordinary rhetorical force. The argument is just, though it by no means reaches the full ethical energy of the theme. It is what can be soberly said in view of physical facts, rather than what can be justly drawn from our own inner life.

*THE PASSING AND THE PERMANENT IN RELIGION. By Minot Judson Savage, D.D. New York: G. P. Putnam's Sons.

LIFE EVERLASTING. By John Fiske. Boston: Houghton, Mifflin & Co.

TWO CENTURIES OF CHRISTIAN ACTIVITY AT YALE. Edited by James B. Reynolds, Samuel H. Fisher, and Henry B. Wright. New York: G. P. Putnam's Sons.

THE HEARTS OF MEN. By H. Fielding. New York: The Macmillan Co.

SCIENCE AND CHRISTIANITY. By F. Bettex. Translated from the German. Cincinnati: Jennings & Pye. New York: Eaton & Mains.

THE DOOM OF DOGMA AND THE DAWN OF TRUTH. By Henry Frank. New York: G. P. Putnam's Sons.

IS CHRIST INFALLIBLE AND THE BIBLE TRUE? By Rev. Hugh M'Intosh, M.A. New York: Imported by Charles Scribner's Sons.

THEOLOGY AT THE DAWN OF THE TWENTIETH CENTURY. Essays on the Present Status of Christianity and Its Doctrines. Edited by I. Vyrnwy Morgan, D.D. Boston: Small, Maynard & Co.

The religious views of Mr. Fiske have had a somewhat fictitious importance attached to them because he was so early and profoundly imbued with the opinions of Mr. Herbert Spencer. Those who have never been equally burdened by a philosophy so spiritually barren are tempted to say, "How this empirical creature is creeping heavenward! It is interesting."

"Two Centuries of Christian Activity at Yale" is a work chiefly written by Professor H. B. Wright. The narrative is clear, succinct, and instructive. Professor Wright is supported by a variety of authors on special points. Many will enjoy the book, and Yale men will find it especially interesting.

"The Hearts of Men" is the title of a peculiar, not to say a queer, book. In style it is a reiterated question; in substance it is a series of unqualified affirmations. Its colors are white and black; there are no grays. It presses hard on dogma in a most dogmatic temper. It attacks reason with a long and closely compacted argument. Yet the book is interesting and instructive. It has at bottom one profound truth, which needs constant enforcement, — that religion is a thing of feelings even more than of thoughts, and demands our sympathetic apprehension in every form in which it offers itself. In the spiritual world, knowledge flows into feeling and feeling into knowledge with a pulsation which leaves neither significant without the other. If the author had presented his views with more proportion and qualification, he would have rendered better service.

We unite the three volumes entitled "Science and Christianity," "The Doom of Dogma," and "Is Christ Infallible and the Bible True?" because they are all so extreme in their views, and, looked at as a product of Christian philosophy, so pathetic and so wearisome. They are the fruit of much thoughtfulness and patient labor, and yet they lead us to no sufficient results. Taken together, they nullify each other. Two are made up of extended and opposed criticism, and the third of minute and ineffectual defense. "Science and Christianity" seems to be written by one who holds fast to traditional beliefs, and is more successful in accumulating material than in making use of it. The book is fitted to leave two impressions strongly: the closeness of the limits of knowledge, whether that knowledge pertains to religion or science; and the readiness with which we fall into excess of assertion, whether on the physical or the spiritual side. We carry a flickering torch in a cavern; we catch glimpses, lost as quickly as obtained. The author is keenly sensitive to the over-confident temper with which the new theology of science is urged, but does very little to help us out of the darkness. He fulfils his function in repeatedly declaring how dark it is. The author of "The Doom of Dogma" is equally fertile in criticism, but aims at the destruction of dogma, not at its retention nor its re-statement. The criticism is extreme rather than

sober. That men of active minds should reach results so unfruitful, is not comforting. Rashly pushing forward and obstinately holding back are alike ill-timed. One does not wish to stand between books which express so earnest a phase of individual lives and any readers they might otherwise secure. The first volume will bring to the reader many weak points in current theological speculations, and lead him to feel that current beliefs and unbeliefs are not so free of difficulty as they seem to be. The second volume will give him, in nearly four hundred pages, a great variety of criticisms which have accumulated against traditional beliefs, and leave him to make what way he can among them. The third volume will furnish him, in nearly seven hundred compact pages, an exhaustive and exhausting defence of the essentially infallible character of Scripture. Neither of the three volumes seems to us to grasp the true intent of dogma, as offering transition steps in intellectual and spiritual unfolding. The ultimate result of the destructive criticism seems preferable to that associated with orthodoxy. The author of "The Doom of Dogma" affirms, though in an extravagant form, the unity of nature, of man, and of God. The world is one and coherent. The author of the third volume reaches the conclusion of a conflict between reason and revelation, and the necessity of a choice between them. We can hardly be surer of any one thing than of unity in God's work and method.

The work on "Theology at the Dawn of the Twentieth Century" covers a wide field. It is made up of many brief contributions of men of ability and prominence, who represent a large variety of opinion. It is sure, therefore, to have points of interest for an equally wide range of readers. Though the themes considered are principally doctrinal, they include a few of a practical character, as "Divorce and Re-Marriage," "Religious Condition of the Anglo-Saxon Race," etc. It is the progressive rather than the conservative element that is represented in the book, the attitude of the more thoughtful men rather than of the masses. It is the midway point among thinkers that receives emphasis. Those who stray, either by holding back or pushing on, fail of representation. The book is a snap-shot at the head of the column. Mr. Frederic Harrison follows an analytic introduction by the compiler with an essay on "Christianity at the End of the Nineteenth Century." It seems to us unduly pessimistic. Mayor Jones, in one of the closing articles on "The Religious Condition of the Working Men in America," strikes a clearer and more cheerful note. The volume would have been more satisfactory if the practical side of Christianity had received more attention. There is no recognition of the Labor movement, which has sprung up under the second great command, and has been more revolutionary of social sentiment than any other event in the century just closed.

JOHN BASCOM.

BRIEFS ON NEW BOOKS.

The fallen Stuarts and their influence.

Mr. F. W. Head is the author of a scholarly monograph entitled "The Fallen Stuarts" (Macmillan), treating of the services rendered to various European states by the several Pretenders to the English throne. The book is an elaborated essay which was presented for and won the Prince Consort Prize in 1900. Necessarily the character of the study involved, as well as the regulations of the prize contended for, required that the author should produce a scientific detailed treatise, enumerative of minute historical incidents, rather than a readable, popular book. Not that "The Fallen Stuarts" is unreadable, for Mr. Head has done much to illuminate an exceedingly dry subject; but its concise statements, and rapid reviews of connecting incidents preclude any general interest other than that of the close student of history desirous of examining the results of recent and specialized research. As a monograph, Mr. Head's book takes high rank, for it is accurate, exhibits thorough study, is replete with references to the best authorities, and is logical in arrangement. By far the greater portion of the work is devoted to the international rather than the insular influences of the Stuarts. The accounts of their attempted invasions of England are but briefly related; while their relations with foreign monarchs, and their reception at foreign courts, are dwelt upon at greater length. Thus, in illustration of Mr. Head's thesis, the exact use to which Louis XIV. wished to put the first Pretender, James II., the effect of the latter's presence at Versailles upon French international policy, the motives actuating the treatment accorded his royal refugee by the King of France, occupy all of the author's attention to the exclusion of events and conditions in England attendant upon the revolution of 1688. In like manner, very little space is devoted to noting the influence exerted, by the mere existence of the Stuarts in exile, upon the internal development of English church and state. The author's thesis is, in short, the influence of the Pretenders upon foreign policy in Continental Europe, and this ground he has covered with a scientific detail that renders his book a valuable if not a very interesting addition to the historical literature of the period. An appendix of thirty-five pages contains illustrative extracts from the Gualterio Manuscripts at the British Museum.

Latest researches in "Mycenean" civilization.

In "The Oldest Civilization of Greece" (Lippincott), we have an interesting addition to the rapidly increasing literature treating of "Mycenean" civilization. The author, Mr. H. R. Hall, is an assistant in the department of Egyptian and Assyrian antiquities at the British Museum; and is by location and training well equipped for his task of presenting the results of archæological discovery and of estimating their bearing on the great question of

the origins of Greek civilization. In the substantial volume before us, Mr. Hall has thrown together his notes made during the course of some years' study of the problems of "Mycenean" archæology. How modern the study of these fascinating questions is, can be appreciated only by those who know that twenty-five years ago our knowledge of Greek history could hardly be said to have extended much further back than the beginning of the seventh century B.C. In Mr. Hall's words, "The Homeric period seemed to be entirely isolated; an impassable gap separated the Greece of Homer from the Greece of Herodotus; and behind Homer lay impenetrable darkness." Schliemann's energy and enthusiasm, and the scholarly appraisal of his discoveries by cooler intellects, have, partially at least, raised this veil, and enable us in these early days of the new century to formulate working hypotheses which are successively more and more persuasive. Mr. Hall remembers, and reminds his readers, that we are not beyond the region of hypothesis. His own explanation of the phenomena he admits to be provisional; but it is consistent with the facts, and is elaborately wrought out. He assumes, as to date, that the rich and varied civilization called "Mycenean" was already nearly universal in Greece and had entered upon the period of its fullest development in the sixteenth century B.C.; and he believes that the Homeric civilization, traditionally dated to the ninth century B.C., was a decadent form of that of Mycenæ. Below the relics of the Mycenean (or Bronze) age, are found those of the "Præ Mycenean" or copper age, which dates roughly about 2000 B.C. As to the curious and beautiful art-work called "Mycenean," Mr. Hall does little beyond repeating the conclusions and reproducing the illustrations of such works as Perrot and Chipiez's great *Histoire*. Schuchhardt's "Schliemann," and Tsountas and Manatt's "The Mycenean Age." His most original and elaborate work is done in tracing the lines of ethnic connection between Mycenæ and the Archaïans, the Egyptians, Phœnicia, Cyprus, and Crete. The book is not for the general reader, nor even for the intelligent layman who is not acquainted with the previous literature of the subject. Its appeal is to the scholar who can weigh its arguments and estimate its conclusions. It is well printed and bound, and abundantly supplied with indices, appendices, charts, and illustrations.

*The founder
of the order
of St. Francis.*

Far removed as the spirit of our modern life is from that of the founder of the "Brothers Minor," the story of so sincere a life, told with sympathetic directness, is not without its measure of appeal for a reader jaded with the tinsel glories of a popular novel. Mr. James Adderley's "Francis, the Little Poor Man of Assisi" (Longmans) is a brief but very finely appreciative study of the man and his influence upon his age. For the ordinary reader, the chapter on "The Times of Francis" might well

have been a little longer. The generalizations with which it is mainly filled should have been supplemented by particularizing details or illustrations, which would have saved the background against which the figure of the saint is seen from the haziness that more or less obscures the significance of the man himself. But, with this reservation, it is a very bright picture that the lover of men and of all God's poor and lowly things makes in these pages, from the time of his idle, flaunting youth, to the hour of his death, when "with his songs were mingled those of the little birds he loved so well." Useless as seems now much of the self-abnegation that made up his life, the telling of it here reveals a most engaging personality, a sweet and inspiring faith. The story of the stigmata, the appearance of the marks of the crucifixion on the body of Francis, Mr. Adderley tells in quotation from the *Fioretti*, thus escaping the necessity for expressing an opinion himself. The very beautiful frontispiece of St. Francis shows in the hands and the feet the marks of the nails. The book closes, sadly enough, with a showing of the return to worldliness of the Franciscans themselves, even during the lifetime of St. Francis.

*Lincoln
among his
contemporaries.*

In these days of scientific research, and of application of iconoclastic methods to history and biography, a life of Abraham Lincoln on old-fashioned lines seems unusual reading. The underlying thought of Dr. Robert H. Browne's "Abraham Lincoln and the Men of his Times" (Jennings & Pye) is, that the great war president was a chosen agent of Providence, a man for his time designed to meet a special exigency, just as Moses or Luther, Cromwell or Washington had been, each in his particular period of history. This idea appears everywhere throughout the twelve hundred pages filled with anecdote, reminiscence, and record of personal experience. The author's father, a Scotch engineer who settled in Springfield, Illinois, in the middle of the last century, was a close friend of Stephen A. Douglas, and the son grew to manhood in a community which witnessed many of the everyday scenes in the life of great actors on the ante-bellum stage. At a later time he became identified with the fortunes of Mr. Lincoln as a worker in the cause of the new Republican party, and had the best of opportunities to know those who secured the nomination for the "Illinois rail-splitter" at Chicago in 1860. This event is the culmination of the author's story; and a very interesting story it is, showing from the standpoint of an Illinoisan the forces which were at work during the ten years before the war developing the man for the time. That things do not simply "happen" in politics, but come to pass according to deliberate plans carefully worked out, is clearly shown by Dr. Browne. There is a vast amount of local coloring in this account of the environment surrounding Abraham Lincoln from his birth to his death, and also a good deal of the cur-

rent history of the country needed to illustrate his life; the resulting impression being that desired by the author, of a Providential leader coming into the kingdom at exactly the right time.

*Royal
habitations
in London.*

In this age of innumerable "process methods" of pictorial reproduction, in which the sun and the kodak are usually the artists, it is refreshing to see a collection of honest old-fashioned lithographs in black and white, and to find in them some "artistic feeling" as well as some skill in drawing. So we are grateful to Mr. Thomas R. Way for having chosen lithography as his medium for depicting the "Ancient Royal Palaces in and about London" (John Lane). His twenty-four plates illustrate thirteen palaces, or surviving portions of palaces, including Eltham Palace, Greenwich Palace, the Tower, Crosby Hall, Savoy Palace, Whitehall Palace, St. James's Palace, Kensington Palace, Kew Palace, Richmond Palace, Hampton Court, and Windsor Castle; Buckingham Palace is omitted because of its lack of age. It might be doubted if lithography is the best pictorial method of presenting architectural details; but Mr. Way has certainly been very successful in grasping the picturesque features of some of his scenes. His subjects have not in all cases been inviting; Americans who have never been in England will doubtless be surprised to see how unpalatial some of these royal palaces are in their external appearance,—Kew and Kensington, for example. Mr. Way's pictures are accompanied by architectural, antiquarian, and historical notes, of great value and of deep interest, by Mr. Frederic Chapman. From these notes we may learn, for example, why it is that we speak of our "ambassador to the Court of St. James." St. James's Palace was once the hospital of St. James the Less, and retained its saintly name long after it was transformed into a royal abode; and it still retains the name, though it is now no longer a royal abode, but is yet admirably adapted to Court ceremonials. Lithographs and letter-press together form a sumptuous quarto volume of one hundred and seventy-five pages, printed on fine paper with liberal margins. The edition is limited to four hundred copies.

*An indispensable
manual for the
printer and writer.*

"Correct Composition," the second volume in Mr. Theodore L. De Vinne's series on "The Practice of Typography" (Century Co.), is a thoroughly useful and much-needed manual "intended to give information about the correctness of type-setting, which is not minutely taught in English grammars or clearly explained in technical manuals of printing." It is designed for the use of not only the printer and proofreader, but for all who are concerned in the production of the printed page. It has to do no less with the proper preparation of "copy" by the author than with its proper reproduction by the printer; and, indeed, it is the author who is most in need of such instruction as the book affords.

Writers for the press are too apt to assume that the niceties of punctuation, capitalization, compounding of words, and other essential details of correct composition, are the concern of the printer only. Careless and slovenly "copy" is too often the rule rather than the exception, as every printer and magazine editor knows. No writer, whatever his degree of experience, could fail to profit by Mr. De Vinne's concise and common-sense precepts and well-chosen examples. An invaluable feature of the volume is an appendix giving a list from which may be seen at a glance the variations in spelling, among the seven standard English dictionaries, of over sixteen hundred words. We should like to see a copy of Mr. De Vinne's book not only in every American newspaper and printing office, but in every school and college library as well. The result could not but be a distinct advance in the prevailing standards of literary composition.

*The principles
of perspective in
art and nature.*

In his "Applied Perspective for Architects and Painters" (Houghton), Mr. Longfellow has limited his field and has set forth only such principles as must needs be known to the practical draughtsman, pointing the students of the theory and science of perspective to a completer work which already exists for them. In his Preface, Mr. Longfellow advances the opinion that "the practice of perspective depends not so much on many principles as on the varied applications of a few," an opinion that is shared generally by perspective draughtsmen. But to the knowledge of a few general principles and the power to apply them must be added a fine sense of perspective to save the draughtsman from running into serious complications. The "feeling" for perspective is something that no book can supply, and the more finely this sense is developed in a draughtsman the less does he consciously depend on principles. Mr. Longfellow's book will help the general practitioner, for it not only shows how principles are applied practically, but it illustrates their application by photographs from art and nature. The Introduction contains material of interest to others than architects or painters,—indeed, to everyone who would view a picture intelligently; while the explanation of the horizon and its varying relation to the observer as he changes his base, and its fixed relation to him no matter how he changes, is very suggestive. The work contains seventy-five drawings in the text, and thirty-three full-page plates, many being in half-tone. It fills well its own field.

*Story of the
Pennsylvania
Dutch.*

A very interesting story is that told by Prof. Oscar Kuhns in "German and Swiss Settlements of Pennsylvania" (Holt). While a review of the conditions in the homeland following the religious wars gives the historic setting, and the importance of religious questions in determining movements of population is clearly shown, the author has made a successful

effort to treat the subject from a social standpoint, and thus has produced a very convenient handbook regarding the "Pennsylvania Dutch." The reader finds interesting details about the way in which the oppressed peoples were attracted to America, now by a translated pamphlet by William Penn, now by the influence of a letter from an old friend or by the conversations of a returned colonist sent back to Germany to lead others to the land of peace, or again by some wily agent of a transportation company. The privations of the journey and the toilsome efforts in the wilderness find equal place with the certain improvement in temporal condition and the moral and social influence upon the new country. An attempt is made to show what the race has done for the history of the commonwealth, and the claims are made without partisan prejudice or special pleading. A liberal use of footnotes permits the introduction of many brief items of interest; a bibliography indicates the growing literature regarding the general subject; and in the appendix is to be found a discussion of Pennsylvania-German family names with annotations of much value. On the whole the little volume is the most complete and interesting for the general reader that has yet appeared about this element of the pioneer population of the United States. A list of more than one hundred and fifty titles shows something of the literature of the subject, and also suggests again the earnestness and zeal with which in recent years the claims for the minor elements of our colonial population are being advocated.

Literature in Europe in the early 16th century.

"The Earlier Renaissance" (Scribner) belongs to the series entitled "Periods of European Literature," and edited by Mr. George Saintsbury. It is the fifth volume in the serial order, and the seventh in the order of publication. The editor is in this case also the author, as in the case of the volume on "The Flourishing of Romance," which has the second place in the series. The period of the new volume is roughly the first half of the sixteenth century, which assigns to it the names, among many others, of Erasmus, More, Ariosto, Machiavelli, Politian, Rabelais, and Hans Sachs. The opening chapter, called "The Harvest-Tide of Humanism," discusses the Latin writing of the period. From this the transition is easy to the Italian vernacularists of the Cinquecento, thence to the French epoch here styled "From Rhetoric to Pleiad," thence to the Elizabethans who were (mainly) before Elizabeth. A chapter on German literature then follows, then studies of early dramatic and critical writing, and the work ends with a few random notes on Scandinavian, Dutch, and Slavonic authors. The book has all the familiar characteristics of Mr. Saintsbury's work; it is exasperating in style, but gives evidence of enormous reading. It is as even in execution as one has a right to expect, and in point of accuracy is not open to serious criticism.

A short life of Paul Jones.

For some prominent men of the past, a complete biography in the compass of a magazine article seems an absurdity; but for the dashing Paul Jones, Mr. Hutchins Hapgood's little life in the "Riverside Biographical Series" (Houghton) is sufficient for all readers except special students. This is due to the skill of the writer, who has been able on this small canvas to paint a complete picture of the man, and to set forth in sufficient detail his brilliant and important work for his adopted country. We have him here, with his burning ambition, his reckless but well-calculated daring, and his professional skill. He is thus summed up: "As far as his deeds are concerned, Paul Jones appears in the popular consciousness as he really was,—a bolt of effectiveness, a desperate and successful fighter, a sea captain whose habit was to appear unexpectedly to confound his enemies, and then to disappear, no one knew where, only to reappear with telling effect. He has been the hero of the novelists, who, expressing the popular idea, have pictured him with essential truth. A popular hero, indeed, he was, and will remain so, justly, in the memory of men."

NOTES.

Messrs. Ginn & Co. publish "A Course in Invertebrate Zoölogy," by Professor Henry Sherring Pratt.

"The Book of Bulbs," by Mr. S. Arnott, is published by Mr. John Lane in his useful and attractive series of "Handbooks of Practical Gardening."

Stevenson's "A Child's Garden of Verses" is published in an inexpensive form for use as a school reading-book by Messrs. Charles Scribner's Sons.

Messrs. Ginn & Co. publish the "Elements and Notation of Music," an elementary text-book for public school use, the work of Mr. James M. McLaughlin.

"A Laboratory Manual of Physics for Use in High Schools," prepared by Professors Henry Crew and Robert R. Tatnall, is published by the Macmillan Co.

"The Passenger Traffic of Railways," by Mr. Walter E. Weyl, is a monograph in the political science series of publications issued by the University of Pennsylvania, and offered for sale by Messrs. Ginn & Co.

The American Book Co. publish "L'Enfant de la Lune," by Mme. Jeanne Mairat, edited by Miss Edith Healy, and Labiche's "Le Voyage de Monsieur Perichon," edited by Mr. G. Castagnier.

Messrs. Ginn & Co. publish a "Herbarium and Plant Description" portfolio, with sheets for mounting specimens, and blanks for describing them. It is a useful adjunct to any elementary course in botany.

The 1902 volume of "The Daily News Almanac," as useful as ever, comes to us from the office of the enterprising Chicago newspaper whose name it bears and spreads abroad. Mr. James Langland is the compiler of this volume.

The Riggs Publishing Company is the title of a new firm soon to begin active work in New York City. One of its founders is Mr. John Russell Davidson, already well known in connection with his New York literary agency. The new firm is fortunate in its ini-

tial volume, "Uncle Sam, Trustee," a serious study of present conditions and problems in Cuba, by Mr. John Kendrick Bangs. The book will appear in April.

A new "Eversley" volume, published by the Messrs. Macmillan, is a second edition of Professor R. C. Jebb's "Modern Greece," which contains two lectures, written over twenty years ago, but still pertinent as to the essential aspects of their subject.

"A Text-Book of Applied English Grammar," by Mr. Edwin Herbert Lewis, is published by the Macmillan Co. It is an elementary school book for the upper grades, brief and practical, as are all of the text-books of this experienced teacher.

A very charming "Whist Calendar," published by Messrs. Noyes, Platt & Co., is designed by Miss Mildred Howells. Her decorative work is fetchingly artistic, and her textual extracts, although brief, provide a pleasant surprise for nearly every page.

"Who's Who" for 1902, being the fifty-fourth year of the issue of this useful dictionary of living Englishmen, comes to us from the Macmillan Co. As heretofore, the biographies include a few Americans, although the selection of names seems to have been made after a haphazard fashion.

Mr. William R. Jenkins is the publisher of "A Course in First Year Latin," by Mr. W. W. Smith. The work is prepared especially for students who expect to take the Regents' Examination in New York, but would not be out of place as a text-book, introductory to Cæsar, in any high school.

"Asinette," is a French story for English children, written by Mrs. J. G. Frazer. It has the Dent imprint, and is published in this country by Messrs. E. P. Dutton & Co. Eight charming colored plates, and a great number of marginal cuts, help to make this volume exceedingly attractive to a young reader.

A dainty pocket edition of "The Pilgrim's Progress" is issued in the "Caxton Series," of which Messrs. Charles Scribner's Sons are the American publishers. The two volumes are well printed, bound in limp blue lambskin, and supplied with photogravure frontispieces and other illustrations from the clever pen of Mr. E. J. Sullivan.

"The Gospel Story of Jesus Christ," by Miss Ida W. Hutchinson, is a pretty book for young people, published by Messrs. E. P. Dutton & Co. Another book from the same source is "My Island," a volume of stories for children, by Miss Eilian Hughes. Both of these books are manufactured in England by Messrs. J. M. Dent & Co.

Messrs. Knight & Millet are the publishers of a volume of "Studies of Trees in Winter," by Miss Annie Oakes Huntington. The work is scientific in method, although not without an occasional æsthetic touch, and is abundantly illustrated. Professor Charles S. Sargent contributes an introduction, and thus stands in a way as sponsor to the book.

"Modern Design in Jewellery and Fans" is the subject of this year's special winter number of "The Studio" (John Lane). The text consists of a half-dozen brief essays on the present condition and tendencies of these branches of artistic craftsmanship in France, England, Austria, Germany, Belgium, and Denmark, contributed by art-workers in each of the respective countries, the whole being edited by Mr. Charles Holme. As in all "Studio" publications, the illustrations are notably profuse and well-executed;

there are nearly one hundred and twenty-five in all, including eighteen in colors, forming together a most interesting exposition of the subject. One of the plates is a beautiful stencilled fan design printed in colors upon white silk.

Mr. Joseph B. Mayor's "Chapters on English Metre" has for many years been one of the best books upon its subject to be had in our language. A new edition, with three added chapters, has now been prepared by the author, and is published by the Macmillan Co. The metres of Shelley, the recent theories of Mr. Bridges and Dr. Skeat, and the hexameter in English, are the subjects of the new chapters.

Messrs. Charles Scribner's Sons import for the American market the fourth edition, revised and enlarged, of "A History of Architecture on the Comparative Method," by Messrs. Banister Fletcher and Banister F. Fletcher. The work now contains 256 full-page plates, one-half of which are photographic representations of typical architectural monuments.

The latest modern language texts are the following: "A German Reader and Theme-Book" (Holt), by Professor Calvin Thomas and Mr. W. Addison Hervey; Schiller's "Die Jungfrau von Orleans" (Appleton), edited by Professor Lewis A. Rhoades; Freytag's "Die Journalisten" (Appleton), edited by Mr. Thomas Bertrand Bronson; Schiller's "Die Brant von Messina" (Silver), edited by Professor William H. Carruth; Storm's "Immensee" (Ginn), edited by Mr. Richard Alexander von Minckwitz and Miss Anne Crombie Wilder; "The Elements of French Composition" (Holt), by Mr. J. Howe Cameron; "Une Semaine à Paris" (American Book Co.), a book of conversations prepared by Mr. Edwin F. Bacon; "Les Forceurs de Blocus" (Appleton), by M. Jules Verne, edited by Mr. C. Fontaine; and "A Spanish Anthology" (Silver), containing lyrics from the thirteenth to the nineteenth centuries, and edited by Dr. J. D. M. Ford.

The section on the History of Mediæval and Modern Literatures of the International Congress of Historical Sciences, whose third biennial session will be held in Rome next April, has as yet a very limited American membership, and therefore is seeking to enlist the further interest of American scholars in its work. To this end a special American committee has been appointed, whose secretary is Dr. J. E. Spingarn, Columbia University, New York. It is hoped that all American scholars interested in this field of study will secure membership in the section. The membership fee of twelve francs may be sent to Professor Francesco Novati, 25 Via Borgonovo, Milan, Italy. The publications of the Association are sent to all members. The papers of this section at the Paris meeting of 1900 fill a volume of some three hundred pages under the title, "Annales Internationales d'Histoire: Congrès de Paris, 1900. 6me Section: Histoire comparée des littératures" (Paris, 1901: Armand Colin). It is also hoped that original contributions within the field will be offered for presentation at the coming Congress from American scholars. American scholarship has its own point of view and has its own contributions to make in the study of literary history. The reciprocal advantages of closer relations with the representatives of European scholarship are manifest. The project is being considered of trying to induce the Congress to hold its next meeting (in 1904) in some American city. American coöperation at this year's meeting will be sure greatly to further this design.

LIST OF NEW BOOKS.

[The following list, containing 62 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Philip Freneau, the Poet of the Revolution: A History of his Life and Times. By Mary S. Austin; edited by Helen Kearny Vreeland, great-granddaughter of the poet. Illus., large 8vo, uncut, pp. 285. A. Wessels Co. \$2.50 net.
- Scottish Men of Letters in the Eighteenth Century. By Henry Grey Graham. Illus. in photogravure, etc., large 8vo, uncut, pp. 441. Macmillan Co. \$4.50 net.
- Cecil Rhodes: A Study of a Career. By Howard Hensman. Illus., large 8vo, gilt top, uncut, pp. 382. Harper & Brothers. \$5. net.
- Robespierre: A Study. By Hilaire Belloc, B.A. With photogravure portrait; 8vo, gilt top, uncut, pp. 387. Charles Scribner's Sons. \$2. net.
- The Medici and the Italian Renaissance. By Oliphant Smeaton, M.A. 12mo, pp. 286. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.
- James McNeil Whistler: The Man and his Work. By W. G. Bowdoin. Illus., large 8vo, uncut, pp. 75. M. F. Mansfield & Co. \$1.50 net.
- Governor Thomas H. Hicks of Maryland and the Civil War. By George L. P. Radcliffe. Large 8vo, uncut, pp. 141. "Johns Hopkins University Studies." Paper, 50 cts.

HISTORY.

- The Great Persian War and its Preliminaries: A Study of the Evidence, Literary and Topographical. By G. B. Grundy, M.A. Illus., large 8vo, gilt top, uncut, pp. 591. Charles Scribner's Sons. \$5. net.
- Wales. By Owen M. Edwards. Illus., 12mo, pp. 421. "Story of the Nations." G. P. Putnam's Sons. \$1.35 net.
- La Chronique de France. Publié sous la direction de Pierre de Coubertin. 16mo, uncut, pp. 267. Paris.

GENERAL LITERATURE.

- Napoleon's Letters to Josephine, 1796-1812. For the first time collected and translated; with notes social, historical, and chronological, from contemporary sources, by Henry Foljambe Hall. With photogravure portraits, large 8vo, gilt top, uncut, pp. 330. E. P. Dutton & Co. \$3. net.
- The English Chronicle Play: A Study in the Popular Historical Literature Environing Shakespeare. By Felix E. Schelling. 12mo, gilt top, uncut, pp. 310. Macmillan Co. \$2. net.
- Modern Greece: Two Lectures Delivered before the Philosophical Institution of Edinburgh, with Papers on "The Progress of Greece" and "Byron in Greece." By Sir Richard C. Jebb, Litt.D. 12mo, uncut, pp. 172. "Eversley Series." Macmillan Co. \$1.75.
- Homeric Society: A Sociological Study of the Iliad and Odyssey. By Albert Galloway Keller, Ph.D. 12mo, pp. 332. Longmans, Green, & Co. \$1.20 net.

NEW EDITIONS OF STANDARD LITERATURE.

- Rubáiyát of Omar Khayyám: A Paraphrase from Several Literal Translations. By Richard Le Gallienne. New edition, with 50 added quatrains. 12mo, uncut, pp. 102. John Lane. \$1.50 net.
- Thoughts from the Letters of Petrarch. Selected and trans. by J. Lohse. With photogravure frontispiece, 18mo, gilt top, uncut, pp. 147. E. P. Dutton & Co. \$1. net.

POETRY.

- Ulysses: A Drama in a Prologue and Three Acts. By Stephen Phillips. 12mo, gilt top, uncut, pp. 178. Macmillan Co. \$1.25 net.
- Poems. By Arthur Symonds. In 2 vols., with photogravure portrait, 8vo, gilt tops, uncut. John Lane. \$3. net.
- The Watchers of the Hearth. By Benjamin Sledd. 24mo, uncut, pp. 84. Boston: The Gorham Press. \$1.25.

FICTION.

- The Second Generation. By James Weber Linn. 12mo, gilt top, uncut, pp. 305. Macmillan Co. \$1.50.
- The Strength of the Weak: A Romance. By Chauncey C. Hotchkiss. 12mo, pp. 371. D. Appleton & Co. \$1.50.

- The Failure of Success. By Lady Mabel Howard. 12mo, pp. 320. Longmans, Green, & Co. \$1.50.

TRAVEL AND DESCRIPTION.

- In the Footprints of the Padres. By Charles Warren Stoddard. Illus., 12mo, uncut, pp. 335. San Francisco: A. M. Robertson. \$1.50 net.
- British-American Guide to Carlsbad. By S. A. Arany, M.D. Illus., 12mo, pp. 91. Abbey Press. Paper.

THEOLOGY AND RELIGION.

- The Ancient Catholic Church, from the Accession of Trajan to the Fourth General Council (A.D. 98-451). By Robert Rainy, D.D. 8vo, pp. 539. "International Theological Library." Charles Scribner's Sons. \$2.50 net.
- The Apostles' Creed: Its Origin, Its Purpose, and its Historical Interpretation; a Lecture, with Critical Notes. By Arthur Cushman McGiffert. 8vo, pp. 206. Charles Scribner's Sons. \$1.25 net.
- The Personal Life of the Clergy. By Arthur W. Robinson, B.D. 12mo, uncut, pp. 163. "Handbooks for the Clergy." Longmans, Green, & Co. 90 cts. net.
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- Minister's Manual and Pocket Ritual. By Rev. C. E. Mandeville, D.D. 18mo, gilt edges, pp. 146. Jennings & Pye. Leather, 60 cts. net.
- The Life of Love. By James Mudge, D.D. 24mo, pp. 139. "Little Books on Devotion." Jennings & Pye. 25 cts. net.
- Soul-Winners' Secrets: A Primary Revival Text-Book for Christian Workers. By G. F. Oliver, D.D. 24mo, pp. 137. Jennings & Pye. 25 cts. net.

SOCIOLOGY.—POLITICS.—ECONOMICS.

- The Basis of Social Relations: A Study in Ethnic Psychology. By Daniel G. Brinton, A.M.; edited by Livingston Farrand. 8vo, pp. 204. "Science Series." G. P. Putnam's Sons. \$1.50 net.
- Philippine Affairs: A Retrospect and Outlook. An address by Jacob Gould Schurman. 8vo, pp. 109. Charles Scribner's Sons. 60 cts. net.
- The Theory of Prosperity. By Simon N. Patten. Ph.D. 8vo, gilt top, uncut, pp. 237. Macmillan Co. \$1.25 net.
- Municipal Engineering and Sanitation. By M. N. Baker, Ph.B. 12mo, pp. 317. "Citizen's Library." Macmillan Co. \$1.25 net.
- The Care of Destitute, Neglected, and Delinquent Children. By Homer Folks. 16mo, pp. 251. Macmillan Co. \$1. net.
- The Americanization of the World; or, The Trend of the Twentieth Century. By W. T. Stead. With maps, 12mo, pp. 444. New York: Horace Markley.

NATURE.

- Handbook of the Trees of New England, with Ranges throughout the United States and Canada. By Lorin L. Dawe, S.D., and Henry Brooks. Illus., 16mo, pp. 196. Ginn & Co. \$1.35 net.
- A Garden in the Suburbs. By Mrs. Leslie Williams. Illus., 12mo, uncut, pp. 195. John Lane. \$1.25 net.
- The Book of Bulbs. By S. Arnott, F.R.H.S. Together with an introductory chapter on The Botany of Bulbs, by the editor. Illus., 12mo, uncut, pp. 114. "Handbooks of Practical Gardening." John Lane. \$1. net.

BOOKS FOR THE YOUNG.

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- A Course in Invertebrate Zoology: A Guide to the Dissection and Comparative Study of Invertebrate Animals. By Henry Sherring Pratt, Ph.D. 8vo, pp. 210. Ginn & Co. \$1.35 net.
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- Lessing's Minna von Barnhelm. Edited by Sylvester Primer, Ph.D. Revised edition; with portrait, 12mo, pp. 218. D. C. Heath & Co. 75 cts.
- Herbarium and Plant Description. With directions for collecting, pressing, and mounting specimens. By W. H. D. Meier. 4to. Ginn & Co. 70 cts. net.
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No. 377. MARCH 1, 1902. Vol. XXXII.

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THE HUGO CENTENARY.

Nearly seventeen years ago, the death of Victor Hugo, at the age of eighty-three, plunged into mourning the whole civilized world. At Goethe's age, and Voltaire's, within a few months, he entered into rest, and of all the great men of European letters since Shakespeare, those two alone seemed worthy to be named with his. For more than half a century, his rank had been preëminent, not among French writers alone, but among those of the whole world, and his venerable declining years had been crowned with such glory as is won by few indeed among the sons of men. His genius had so dominated the century which it illustrated that it seemed as if history must henceforth remember the period by his name, and speak of the Age of Hugo as it speaks of the Age of Dante or the Age of Shakespeare.

Now that the years of Victor Hugo's life, added to the years that have elapsed since his death, have made up the full sum of one hundred, and men touched with his spirit and inspired by his message are engaged — not alone in the country that has the first claim upon his memory — in recalling his splendid services to humanity and his priceless contributions to the treasury of that literature which has the breath of life everlasting, — now that the centennial year of his birth has been reached, it becomes pertinent to ask how time has dealt with his reputation, and how strong is still the hold of his works upon the artistic sense and the conscience of the generation that has come after him. The final appraisal is not yet possible, nor will it be for perhaps a hundred years to come, but some things may now be said that our posterity will not be likely to repudiate. For it must be remembered that Hugo's work has been tested by the apparatus of the critic during a much longer period than the term of years that he has been in his grave. It is now three-quarters of a century since the famous pronunciamento of "Cromwell" was delivered, and it is nearly as long since the pitched battle between the romanticists and classicists that was occasioned by the *première* of "Hernani." During all that time, the genius of Hugo has

been hotly championed by some, and bitterly assailed by others. When he died, detraction had already done its worst upon him, and his fame had emerged well-nigh untarnished from the smoke of the critical conflict. Since 1885, his assailants have found nothing to say of him so severe as what was said long before that date, and the recognition of his finer qualities—always admitted by those who dealt with him the most roughly—has been less grudgingly admitted even by those who have felt bound to enter their caveat against his acceptance as one of the great figures in the history of literature.

We have observed with close attention the currents and counter-currents of recent opinion concerning Hugo's work, and it seems to us that there has gradually shaped itself, in the consciousness of his own compatriots as well as in the consciousness of the cosmopolitan tribunal of letters, an image of the poet that looms larger and larger as the age recedes from him, an image so colossal that it dwarfs all others of his world-contemporaries in the retrospective vision. Can we as Englishmen, great as must be our reverence for the memories of Shelley and Wordsworth and Tennyson, of Carlyle and Ruskin and Emerson, can we in fairness claim that any of these men matches Hugo in artistic and moral stature? Can a German make the claim for Heine, can an Italian make it for Signor Carducci, can a Russian make it for Tourguénieff, can a Norwegian make it for Dr. Ibsen? Can a Frenchman fairly make it for Musset or Balzac or Renan? To ask these questions, it seems to us, is to make it clear that negative answers are the only possible ones. Certain aspects of the genius of these other men may appeal to us more deeply, or strike more responsive chords in our consciousness, but the noblest personality of them all, with the sum total of its achievement, set beside the personality and the achievement of Hugo, must suffer in the comparison. "The spiritual sovereign of the nineteenth century," Mr. Swinburne calls him, and, whatever critical reservations we may make upon this point or upon that, it seems that the ascription is still the just due of the great poet, novelist, and dramatist whose writings have now been steadily pouring from the press for a period of nearly eighty years.

Against this secular canonization of the poet the devil's advocate has advanced three main charges. The first is that, while parading omniscience, he is guilty of gross inaccuracies

of scholarship and grotesque perversions of the truth. This charge may fairly be allowed. "*L'Homme Qui Rit*," for example, is a romance *pour rire*, as far as its background of historical fact is concerned. "*Notre Dame de Paris*," with its "*deux tours de granit faites par Charlemagne*," is not in much better case, although its subject is the history of the poet's own country. In short, the history of Hugo's blunders is as lengthy as it is amusing. The second charge is that he is a rhetorician, who cultivated a turgid, bombastic, and sensational manner of composition, instead of following in the footsteps of the great masters of style. This charge has a qualified truth, although it reduces for the most part to the complaint which the classicist always makes of the romanticist, and begs the deeper question which is really at issue. And if "*Hernani*," for example, is rhetoric rather than poetry, as perhaps it is, what splendid rhetoric it offers its readers! When before in the French drama were "points" ever made with such telling effect as in this melodramatic invention! "*Vous n'allez pas au fond*," "*Couvrons nous, grands d'Espagne*," "*Dieu! je suis exaucée*," "*J'en passe, et des meilleurs*,"—how the examples crowd upon the memory! It may be rhetoric, but the emotions which it arouses are not readily to be distinguished from those which we experience from the purest tragic poetry.

Concerning the third charge, which makes the poet out as a person of unbounded egotism and colossal self-esteem, it may be admitted that Hugo frequently spoke of himself in terms that his truest friends might wish had been left to others to formulate. Yet modesty and self-effacement are virtues that may be carried too far, and in Hugo's case their assumption would have been a hypocritical affectation. The prophet *must* be self-conscious, else he is no prophet; he must have an exalted sense of his mission, and a fervent belief in the truth of his message. And if any nineteenth century utterance may be called prophetic, it was surely that of the man who proclaimed that

"Le poète, en des jours impies,
Vient préparer des jours meilleurs,"

and whose faith in the sacredness of his calling did not waver to the end. Posterity never condemns a man for taking the true measure of himself, even if that measure be a large one; it is only to his contemporaries, and during the period when his true dimensions are the subject of controversy, that such self-

appraisal seems an act of questionable taste. When we read of Shakespeare declaring that his rhyme shall outlive "the gilded monuments of princes," or of Dante saying, with magnificent arrogance, — the question being of an important embassy, — "S'io vo, chi sta; s'io sto, chi va?" we applaud rather than condemn, we admire rather than deride, the absolute conviction of the phrase. Posterity has accepted these men at their own estimates; it is more than possible that posterity may accept Hugo at his own estimate.

There are spots upon the sun — this is about the substance of what unsympathetic criticism discovers in its examination of the work of Victor Hugo. But those who all their lives have bathed in the sunlight, and felt its vivifying warmth, are content to be simply grateful, and will not, for knowledge of the sun-spots, declare the moon to be a more satisfactory orb. The positive achievement of Hugo is so immense that a volume would be needed for the barest summary. Leaving aside his miscellaneous prose, descriptive, fanciful, speculative, critical, and political, there remain the three great categories of strictly creative work, poetry, romance, and drama. This seems to be the order in which they will eventually stand, the order in which serious criticism has already placed them. To the creator of "Hernani," "Ruy Blas," and "Marion Delorme," we must give the credit of accomplishing the romantic revolution in French dramatic art. To the creator of "Notre Dame de Paris," "Les Misérables," and "Quatre-vingt-treize," we must give the credit of promulgating a new conception of the teachings of history and a new gospel of social solidarity. To the creator of "Les Contemplations," "Les Châtiments," and "La Légende des Siècles" we must give the credit of first revealing the full singing possibilities of the French language, of rising to such a height of lyric expression as had been attained by no French poet before, of crowning the splendid edifice of French literature with its supreme revelation of pinnacled beauty. In this lyrical domain Hugo out-sang all the other poets of his age, and most of the poets of all ages; he rose as upon the pinions of the eagle, and matched the richness of Pindar; he soared as with the skylark's wings, and matched the pure note of Shelley. When at the height of his inspiration, he poured forth strains of everlasting melody, which were yet linked in thought with the noblest aspirations of the human spirit; for his genius, while ever striving

after the beautiful, never forgot its allegiance to the true and the good — to the other aspects of what must ever remain the triune ideal of the soul of man.

One thing more must be said to round out this commemorative tribute to the poet whose centenary is now at hand. Of another great poet it has been written:

"It is indeed
Forever well our singers should
Utter good words and know them good
Not through song only; with close heed
Lest, having spent for the work's sake
Six days, the man be left to make."

It is "not through song only" that we love and cherish the memory of Victor Hugo. To the man also our tribute is due — the man who spoke brave words for freedom when such words were most needed, the man who, at the sacrifice of all that was dear to him, translated into action the faith that was his, and made his protest against tyranny doubly eloquent by his example. One of the most grudging of his English critics is inspired to enthusiasm by the contemplation of the chief act in Hugo's life, and writes of it in terms of such admiration that we can suggest nothing to add. "The great fact remains. M. Hugo, in scorn of amnesties and invitations, lived out nineteen years of exile; his voice did not fail nor his heart falter; he stood on his rock in the free British seas, like Elijah on Carmel, spokesman and champion of all those who had not bowed the knee to Baal." The example is one for all time and for all men. Only one man in a century may embody his protest against wrong in a volume of "Châtiments," but every man may have the strength of purpose to stand for what he believes to be the right, whatever the forces that are leagued against him. In these lax days of service to the spirit of compromise, there is no lesson more needed than that of Victor Hugo's "Ultima Verba" — those words which seemed futile enough at the time of their deliverance, but which, in the light of subsequent history, are seen to have been the very sign and seal of the poet's prophetic function.

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It has become somewhat difficult to picture to ourselves the conditions which surrounded the work of higher education in the United States in 1876. Wonderful as the industrial advance of the country during the last twenty-five years has been, it is not at all more striking than the educational progress

which has carried us far from those provincial conditions. It is easy to quote figures:—four hundred graduate students (in arts) in 1875, six thousand in 1902,—or those sums of money invested which the newspapers use as the ready and exact measure of academic greatness. But there has been a change of spirit, or at any rate of attitude and emphasis, which statistics cannot adequately express. In 1876 the phrase “higher education” usually meant college education; now, when it is used by a careful speaker or writer, it is likely that he means an education which begins where the college leaves off. In that year, while it had lately ceased to be true that most Americans desiring training of that kind sought it in Germany, it was still true that those who desired and could afford to have it under favorable conditions went there to obtain it. Now, the ratio of those who are pursuing it in America to those who are pursuing it in Germany is as fifteen to one. Many teachers devote themselves to this sort of training exclusively. Men who have not received it, in some measure, cannot hope for employment in colleges, can hardly hope for places in the best schools. The great public draws somewhat definitely the line of distinction between university and college, and shows already a high appreciation of the methods and achievements of the former. The professional schools intended for the education of doctors and lawyers and ministers have been elevated and broadened by the same impulse, and by the example of the graduate schools of letters and arts.

It is because of the singularly important part which the Johns Hopkins University has played in this remarkable movement that the celebration of its twenty-fifth anniversary has been regarded in the academic world as an event of national significance. About a generation ago a rich Baltimore merchant resolved to devote his fortune, in substantially equal parts, to the foundation of a university and of a hospital. Neither he nor the trustees to whom in his life-time he entrusted the former project had much knowledge or experience of universities and their management; but they had the sagacity to choose and to follow wise advisers, and the courage to approve and sustain a novel experiment. At the tenth anniversary the president of the board of trustees told the remarkable story of the choice of a president for the contemplated institution. They wrote to the presidents of six of the leading universities of the country, asking them who was the best man for the post. All six gave the name of the same man—Daniel Coit Gilman, then president of the University of California. No one doubts that they were right. Most persons would agree that nobody but Mr. Gilman could have created in Baltimore the Johns Hopkins University that we know. It is his monument; and it was only natural that he should be the central figure of the celebration of February 21 and 22, though he resigned the presidency last

autumn into the hands of Dr. Ira Remsen, whose formal inauguration occurred on the second day of the recent festival.

Mr. Gilman and his trustees resolved, not to add to the educational system of the country one more college just like the rest, but to cap it with a university in which graduate instruction, elsewhere faintly beginning, should be the main object. Training in original investigation, and the publication of important researches in scientific journals supported by the university, were to be its constant task. Professors were to be chosen who were great investigators, and were to be given every facility to continue their researches while teaching. The chief investment was to be in men. Expenditure on buildings was to be kept at a minimum. Sylvester discoursed on the Abelian and Theta functions, Gildersleeve began the training of a generation of Grecians, Rowland conducted his researches into the mechanical equivalent of heat, in modest old-fashioned Baltimorean dwelling-houses. The new university was to raise its influence to the second power, so to speak, for it was to teach the teachers of America.

It all seems obvious enough in 1902, Columbus having long ago balanced the egg; but to us of 1876 it was a revelation. Entrance into the atmosphere of the Johns Hopkins was, to those who went there in its earliest days, like the opening of the Pacific before the eyes of Balboa and his men. Here were no dated classes, no campus, no sports, no dormitories, no gulf between teacher and student where all were students, no compulsion toward work where all were eager. Moreover, the intellectual freedom was such as befitted a university having the admirable motto, “Veritas vos liberabit.” As time has gone on, other universities, with enlarging resources, have developed their graduate schools, while the Johns Hopkins has had a period of pecuniary difficulties (now apparently ended by the generosity of its Baltimore friends); and has felt obliged, besides supporting a medical school of the highest class, to put much of its strength into its undergraduate department. Nevertheless, the concourse of representatives of other universities at the recent celebration, and the tone of the addresses which some of them made, showed that the Johns Hopkins, past and present, still holds a high and indeed unique position in relation to the most advanced work. Hundreds of enthusiastic alumni, all of them young of course, yet many of them already distinguished in science, testified to the fruits of the Johns Hopkins experiment; it is a rare college, in whatever part of the land, that has not at least one Hopkins man in its faculty. And the citizens of Baltimore showed, by their presence, their enthusiasm, and their hospitality, how cordially they appreciated the school and the occasion.

On the evening of February 20 there were reunions of the men who had worked in particular

laboratories or departments. The pupils of Professor Gildersleeve commemorated his quarter-century of service by a dinner and the presentation of a memorial volume made up of contributions to classical philology written by divers of their number. On the next afternoon, at Music Hall, in the midst of a memorable storm, the formal exercises began. The President, the President Emeritus, Cardinal Gibbons, and a long train of trustees, university presidents, delegates, guests, professors, and alumni marched in, in imposing procession. Mr. Gilman, in a most skilful and comprehensive address, reviewed the history of the last twenty-five years, and set forth once more those Hopkinsian ideals which he has so often before expounded on Commemoration Day, and which he has done so much to make the common property of educated America. Then Professor Woodrow Wilson of Princeton, the most eloquent of the alumni, in their behalf presented to Mr. Gilman a beautifully illuminated address commemorating with gratitude and affection his labors for the university and his services to education, — services, it was justly said, "not surpassed by those of any other American." The address was bound as a volume with the autograph signatures of 1012 alumni; its presentation was accompanied by a demonstration from the audience which, coming from such a body of men, could not but be very grateful to Mr. Gilman, many as are the honors and commendations which he has received. After this, there were short addresses of felicitation by Principal Peterson of McGill University, Montreal, President Hadley of Yale, President Dabney of the University of Tennessee, and President Harper of the University of Chicago. In the evening, there was a brilliant reception in the principal hall of the university.

Saturday was President Remsen's day. The morning's exercises began with an address of welcome by the governor of the State of Maryland, who had been unable to be present on the preceding day. Governor Smith expressed forcibly and even eloquently the pride of Marylanders and Baltimoreans in their university, and declared with an emphasis which his position made significant his conviction that the state should, as of late it has been asked to do, assist pecuniarily in the maintenance and development of the institution. This duty, by the way, was eloquently enforced upon the minds of the alumni, at the dinner in the evening, by the *doyen* of presidents of state-aided universities, President Angell of Michigan. President Remsen, in his inaugural address, studiously avoided predictions and declarations of policy. But his description of the proper spirit and aims of the university's work, and his cheerful confidence in its future, left no doubt of his high success, — certainly no doubt in the minds of those who know his serene and genial temper, his honesty and good sense, his intellectual breadth, and the devotion he has shown to the university during his twenty-five years' ser-

vice as professor of chemistry. After the conferring of honorary degrees, President Eliot of Harvard, who from the first foundation of the university has been its faithful friend, made a brief but impressive closing address. He frankly declared the obligations of all other universities to the Johns Hopkins, saying that it had lifted all to a higher level; and he warmly praised the work of its young medical school.

The rest was social: a luncheon at the Johns Hopkins Hospital, and in the evening the alumni dinner, with large attendance and excellent speaking, presided over by Professor Josiah Royce of Harvard. Here the President Emeritus described in general outline the present plans of the Carnegie Institution, of which he has just been made president, and Dr. Remsen gave a description, very interesting to the alumni, of the beautiful Homewood tract of land, at the north of the city, which by the munificence of a few citizens has been given to the university as a site for its future home.

The inauguration of a new president marks always a new point of departure in the history of an American university, especially since it became customary to lodge preponderant power in the hands of one man. But in the present case there are still other, and manifest reasons for expecting a new era in the development of the Johns Hopkins. Removal to the new site will no doubt soon take place, and will make a difference that it is hard to estimate. There will be more room, greater quiet, the influence of beautiful surroundings, a better opportunity to foster the social and athletic life of the undergraduates. On the other hand, the heart of a great city is in some ways a better place for a great university than its outskirts, and graduate work in some departments must suffer at least until the library has become so far developed that remoteness from the Peabody Institute has ceased to be important. It is also evident that, however generous the people of Baltimore are disposed to be toward the university of which they have become so proud, the city is not rich enough to enable it to maintain, in comparison with universities planted in wealthier towns, the preëminence in graduate work which for several years it enjoyed. Let us hope that they will enable it to remain in this respect an equal, though doubtless with a constituency less national and more largely Southern, than in its first years.

But there were phases of the Johns Hopkins celebration which suggested also the close of one era in the general life of American universities at large, and the opening of another. In the making of doctors of philosophy, as in other new American industries, there has naturally come first an era of competition, a competition not ignoble and not without public utility, yet marked by some regrettable excesses. The reaction has already set in. The first and most important influence exerted in restraint of excessive competition has been that

of the many national scientific societies, in each of which, at their annual meetings, the professors of many colleges join in discussing the matters of their common *Fach* and in laying plans for its advancement. They meet as friends, and immerse themselves for the time in concerns which transcend those of any particular college or university. When they go home, the sense of these wider interests abides in their minds; and they can be relied on to uphold them. All universities have members — presidents or others — who are veritable academic Chauvins, consumed with myopic zeal for their own universities. They are growing fewer. The set who attend scientific meetings are holding them in check. Again, the most potent source of what is called commercialism in American universities is the unchastened ambition of presidents, eager for the pecuniary (assumed to be identical with the intellectual) aggrandizement of their own institutions. Against this evil also the most effective counterweight has been the zeal of professors for larger and loftier interests, which must be harmed by vulgar competition, but will be signally forwarded by inter-university friendship, coöperation, and dependence. This broader spirit has grown rapidly in recent years. The university presidents themselves have joined in an association for the annual discussion of common topics. The age of mutual combination is displacing that of competition. Of the "outward and visible signs" of this new and most welcome stage of progress one of the most agreeable is the cordial enjoyment and fraternal feeling with which all the universities join in the celebrations of any one among their number; for, in the profoundly Christian phrase which President Eliot used with such happy effect, "we are all members one of another."

J. FRANKLIN JAMESON.

COMMUNICATION.

MARY STUART AND THE "CASKET LETTERS."

(To the Editor of THE DIAL.)

In connection with my review of Mr. Andrew Lang's "The Mystery of Mary Stuart" in a recent issue of THE DIAL, the following extract from a note which I have received from Mr. Lang is of interest:

"I put in the forged letters to show how easily the Queen's hand could be imitated. I have since found unknown MSS. in another case, the Gowrie affair of 1600. Here there was wholesale forgery, but comparing the forged letters (of Logan of Restelrig) with his genuine letters (which had never been done) we cannot detect any difference. This of course only shows the practicability of successful forgery of Mary's letters. The comparison of Logan's was made at the time, but failed to detect forgery: I mean that it has not been done since 1609. The difficulty as to Mary, is to say whether she repeated herself in sonnets and letters, or whether the letters are forged from the sonnets. Bad is the best."

W. H. CARRUTH.

Lawrence, Kansas, Feb. 24, 1902.

The New Books.

A JOURNEY TO AUSTEN-LAND.*

"The readers of Jane Austen," so Mr. Howells has lately told us, "are hardly ever less than her adorers: she is a passion and a creed, if not quite a religion." If Mr. Howells himself is to be taken as fairly exemplifying the attitude of the cult, we need not question his terms; with him Jane Austen is assuredly a passion. If, on the other hand, we feel that his praise is a little warm to be representative, we shall still be in no doubt of the existence of admirers whose enthusiasm will insure a cordial welcome for Miss Constance Hill's delightfully sympathetic volume entitled "Jane Austen: Her Homes and her Friends."

Of course there may be "adorers" of Miss Austen who are content to study her as she laughingly whispers, "What a dear, simple old gentleman!" from her shadowy corner behind Mr. Woodhouse's chair; or as she peeps demurely and very unobtrusively over Elizabeth Bennet's shoulder, still smiling kindly at the Vanity Fair — not, in spite of Solomon, all vanity — which she analyzes so keenly and paints so deftly. Other admirers will not care to go beyond Miss Austen's letters, as delightful in their way as her novels, and marked by the same dainty finish, the same freshness and vivacious wit. And if such readers want a background of biographical detail, they will choose a brief sketch like Mrs. Malden's in preference to anything more ambitious. But Miss Hill is quite safe in counting on the twentieth century zest for what may be called the geography of genius; on the modern temper, which, distrustful that the style — at least in the novel — is the man, wants to hear its literary lion roar; or, if that is impossible, to know how, and furthermore where and in what company, he learned to roar in print to such purpose.

Just such a study of environment Miss Hill offers us. Her book is primarily a record of her pilgrimage to "Austen-land," — or shall we say to the Austen-lands, since Miss Austen lived successively in the little Hampshire village of Steventon, at Bath, at Southampton, and finally in Hampshire again on her brother Edward's estate at Chawton. In each of these places, and several more where Miss Austen

* JANE AUSTEN: Her Homes and her Friends. By Constance Hill. Illustrated. New York: John Lane.

made lengthy visits, her home or lodging has been searched out that it may be carefully described, and also pictured for us by Miss Ellen Hill, whose quaint little sketches add much to the interest of the text. Miss Austen was not essentially an out-door woman — in her day fragile and feminine were likely to be synonyms, — nor does description of natural scenery play any considerable part in her novels. So Miss Hill's task is limited to telling us of each home and its garden, always a favorite resort with the ladies of the Austen family, of the houses at which Jane visited oftenest, and of the Assembly rooms where she indulged her fondness for dancing.

Among her friends her large family stood first and indeed almost alone, if we are to judge by Miss Hill's account. Dearest of all was her only sister Cassandra, from whom in her childhood she was so inseparable that her mother once declared, "If Cassandra were going to have her head cut off, Jane would insist on sharing her fate." She was very fond of all five of her brothers; but Henry, who helped her with the publication of her novels, and Edward, who after his father's death gave his mother and sisters a home, were perhaps her favorites. Her father and mother, while closely associated with her, seem to have inspired awe rather than such affection as she lavished on Cassandra and later on some of her young nephews and nieces. With them ends the tale of friends to whom Miss Hill has accorded more than mere mention.

Her unique contribution to Austen literature, then, consists in her conscientious picture of Miss Austen's environment. Further than this, and as corollary to it, she aims to portray Miss Austen's character, as her friends saw it and as her home life revealed it, and to trace the connection between the author's experiences and the scenes and incidents of her novels.

In this latter attempt Miss Hill is particularly successful in the first third of her book, which is devoted to Jane Austen's life at the Steventon parsonage. Here, except for a "short school course" and an occasional visit, she spent the first twenty-five years of her life. Very uneventful years they were in the main, passed in the pleasant companionship of her own family circle and of three or four congenial neighbors. She read and embroidered and kept house, paid calls, revelled in the balls at the Basingstoke Assembly rooms, and was occasionally thrown into a delightful flutter of

excitement by a letter or perhaps a flying visit from one of her sailor brothers. She lived, in short, the wholesome village life that she portrays, and she lived it quite in the spirit of her heroines. For though the first drafts of "Pride and Prejudice," "Sense and Sensibility," and "Northanger Abbey" were written at Steventon, "amid the cheerful chatter" of the family sitting-room, there was not then — indeed there never was — anything of the professed authoress in Miss Austen's view of life; and here no doubt lies one secret of her genius.

Miss Hill does not stop at such general resemblance between Jane Austen's environment and the setting of her novels. The "wood walk" at the parsonage reminds her of the pleasure grounds of Cleveland in "Sense and Sensibility." Frank Austen's letter telling of his promotion to the rank of commander suggests those announcing a like good fortune for William Price. At Bath Miss Austen's visits to the "Lower Rooms" are reminiscent of Catherine Morland's first meeting with Henry Tilney. And her stay at Lyme makes an opportunity for conducting us, as Tennyson insisted upon being conducted, to the scene of Louisa Musgrove's accident. "Don't talk to me of the Duke of Monmouth," cried the poet to his friends who were doing the honors of the historic village, "show me the exact spot where Louisa Musgrove fell!"

While these parallels between Miss Austen's personal experiences and the life portrayed in her novels are kept up all through the biography, the general reader's curiosity about the genuineness of Miss Austen's realism is satisfied by the time the Steventon period of her life has been recounted. He has then made sure that for once at least the style is emphatically the woman. He sees that it was because she dealt with the life she knew intimately that she was able to master her material so perfectly; because she loved her dull little world, finding it neither too small nor too dull to be intensely interesting, that she was able to show its underlying charm and its real significance, — in short to mould it into the form we call art.

Very properly, then, through the rest of her book Miss Hill is chiefly occupied with depicting Jane Austen's personality, as her little circle of friends knew it and as her home life showed it. Here she is of course on ground trodden by all Miss Austen's biographers; and like the rest she must depend for her material upon Mr. Austen Leigh's memoir of his distinguished aunt, upon the various editions of

her letters, and upon family manuscripts relating to her and now in the possession of the Austen family. But if this feature of Miss Hill's work is least original, it is perhaps most remunerative for the reader. Miss Austen is after all of interest not as having lived here or there and done this or that, but as being Jane Austen, a personality powerful enough to dominate her quiet life and give its rather bare chronicle charm. Her life was indeed without incident and, in spite of the efforts of all her biographers, including Miss Hill, to prove the contrary, apparently without romance; but about herself there is nothing commonplace. Her sprightly wit and unaffected sweetness endeared her to all who knew her. Her wonderful energy made novel-writing a mere episode, not interfering at all with household duties, needlework, charities, or the visits of nephews and nieces. More remarkable still is her perfect poise — that of the real humorist. If she ever lost herself it was in pleasure at the success of her novels. For the most part she maintained absolutely that mean between absorption and *ennui* which marks the temper of the great artist; who, playing his part in life's drama, still can catch the critic's point of view, but who is always too much the player to grow cynical over the tinsel whose deceptive charm he himself has felt.

Such is the picture Miss Hill gives us. Occasionally the personal narrative form of the book is too obtrusive; but the style is always admirably clear, the verification satisfactory, and the material interesting. It remains only to speak of the illustrations, which, besides the numerous sketches of Miss Austen's homes and haunts already spoken of, include many photogravure reproductions of family portraits. Another feature of the book is the dainty cover design, which is a facsimile of the embroidery upon a muslin scarf worked in satin-stitch by Jane Austen.

EDITH KELLOGG DUNTON.

THE WORLD AND THE INDIVIDUAL.*

The Scottish universities may now be said to have the most excellent kind of provision, in the shape of ample pecuniary endowment, for original speculation upon the eternally old and the eternally new subject of the philosophy

of religion. Owing to a bequest from the late Lord Gifford, one of the judges of the Scottish Court of Session, each of the four ancient seats of learning in Scotland (the Universities of Edinburgh, Glasgow, Aberdeen, and St. Andrews) has now a sum of money which yields from \$3000 to \$4000 a year for lectures by men of note upon the problems of Natural Theology — the ultimate meaning of the universe so far as its bearing upon man and his destiny is concerned. A lecturer is invariably appointed for two years, and the universities in their wisdom have seen it fit to exact of him only ten lectures a year; so that the fortunate appointees, in addition to the honor of the election and the subsequent profit from publication in book form of their lectures, enjoy the remunerative features of giving some twenty lectures at from \$300 to \$400 a lecture. The appointment of a lecturer lies entirely in the hands, not of the head of the university (as might perhaps be the custom with us), but of the professors, in particular in the hands of the professors of philosophy and theology — in consultation, to be sure, with their colleagues. By the terms of the will no conditions whatever of religious belief or disbelief are to be considered of importance in determining the election of a lecturer. The appointee may belong or not belong to a religious body or denomination. And also, by the express conditions of the bequest, the lecturer is not allowed in his argument to place explicit reliance upon any so-called positive revelation. He may, indeed, be known in his private capacity to rely upon Revelation for a solution of the question of the mystery of the world; but in the Gifford Lectures before the universities and their public he is to dwell especially upon a philosophy or theory of the teachings of nature and of human reason.

As in the case of a great many recent bequests to universities, the universities themselves had at first grave doubts and difficulties as to the way in which the Gifford money could best be spent. To most men of mature years who have passed the greater part of their lives in scientific and philosophical investigation there seems to be something rather fatuous, something almost serio-comic, in the spectacle of four men getting up every winter before the public in four different Scottish towns to attack the old question of the proofs for the Being of God. And indeed it must be confessed that it is a somewhat serious expenditure of time and nervous energy to listen year after year

*THE WORLD AND THE INDIVIDUAL. Gifford Lectures, delivered before the University of Aberdeen. By Josiah Royce, Ph.D. First Series: The Four Historical Conceptions of Being. Second Series: Nature, Man, and the Moral Order. New York: The Macmillan Co.

(as must a sufficient number of professors to make up a platform for politeness' sake) to the same eternal debate on a question that you may, in your own way, believe to be evident or to be insoluble by mere science. For after all the man who does his duty, or the "least" in the kingdom of heaven, may have visions denied to a great logician or specialist.

Be all this as it may, the Scottish universities found in the law courts that they must spend the money very much in the way indicated in the will of Lord Gifford, who had been known to be a profound student of the pantheism of Spinoza and to have the most decided kind of opinions about the importance of Natural Theology. All attempts to use the Gifford money for the creation of special chairs or lectureships or fellowships for the study of the science of religion, or of Eastern religions, or of comparative religion, or what not, had to be abandoned. And so for all time we shall see every year in Scotland these four men standing forth and offering reasons for their scientific or philosophic creed; and we shall soon have an array of published volumes whose magnitude will altogether surpass that of the celebrated Bridge-water Treatises or of the Oxford Bampton Lectures. The very giving of these lectures and the issuing of these volumes may to the minds of many, who have perhaps a groundless prejudice against state universities, seem to be a somewhat disturbing influence upon the minds of young people in Scotland, in making them think of certain matters as unsettled rather than settled. But on the other hand, all lovers of truth and progress and light cannot but welcome this provision for unprejudiced inquiry into and discussion of the greatest questions that can occupy the mind of man. And all true Scotchmen can again pride themselves upon the fact that, while their country may justly be known as a land where a sound attitude upon the deeper realities of life is an ingredient in the national temper, it will also continue to be known as a thinking country—as a country where men look before they leap. And it would indeed be an evil day for Scotland or for any other country when the universities, the special creation of the Protestant spirit, should stand before the public for anything else than truth and light above all things.

It was natural enough that the Gifford lecturers should be drawn, in the first few years after 1888, from within Great Britain, and that such well-known thinkers as Hutchison Stirling, the two Cairds, Andrew Lang, Max

Müller, Campbell Fraser (one of Barrie's "Edinburgh Eleven"), Lewis Campbell, and others, should start the series. Men of science, too, like Sir George Stokes of Cambridge, were also selected. But soon the Scottish professors, who could, of course, hardly hand round the lectureships among themselves, had to look abroad for help, and called upon scholars like Pfeleiderer of Berlin, Tiele of Holland, and James and Royce of Harvard University. Professor James has as yet delivered but one series of lectures.

Unlike most of the works that have appeared in England or America since the early days of the "Hegelian invasion" into our philosophical world (it was forshadowed of course by the Transcendentalism of Carlyle and Emerson), *i. e.*, since the first writings of Hutchison Stirling of Edinburgh (the famous "Secret of Hegel") and the Cairds of Glasgow and Green of Oxford and Dr. W. T. Harris (once as famous as the editor of the "Journal of Speculative Philosophy" as he now is as the United States Commissioner of Education), the published lectures of Professor Royce lay their main emphasis not upon an impersonal "Universal" or "Absolute" in which God and man and the world *seem* to be fused into one another, but rather upon the Individual and his free moral effort and upon a Personal Deity who has both Reason and Will. Hegelianism or Neo-Hegelianism (for the English interpretation of Hegel does not represent all the sides of his teaching) has been, as nearly all college graduates of the past two decades know, the inspiration of the Idealism that has nobly served as a counter philosophy to the growing Naturalism and the Materialistic Evolution of the last third of the nineteenth century. Professor Royce himself only too gladly confesses in his lectures the extent of his debt to the writings of Kant and Hegel and their followers, and indeed it may be said that without their work his work and nearly all the important work in recent philosophy would have been impossible. But all the deeper students of Neo-Hegelianism know from their own experience how well-grounded have been the complaints of the upholders alike of "Orthodoxy" and of "Common Sense," regarding the extent to which the realities of man's separate personality, the realities of individual effort, of right and wrong, of the personal will of God, seem to suffer in Hegel's "Panlogism," as it has been called (if this be Hegel)—in that "dialectic" or moving-shadow world in which an eternal thinker seems

to be eternally thinking his own mere thoughts, or to be setting up logical difficulties merely for the pleasure of overcoming them. So far does "Hegelianism" sometimes *seem* to travel from the world of ordinary reality that some of the most important events of the philosophical world of the last twenty-five years have been the conversions or the confessions or the recantations of distinguished thinkers who were once deeply imbued with the very spirit and letter of what they believed to be Hegelianism. Two of the most conspicuous instances of these recantations have been the writings of the accomplished successor of Fraser at Edinburgh in the chair of Hamilton, — Professor Andrew Seth (now A. S. Pringle-Pattison), whose return to the rationality of the but recently despised Scottish "Common Sense" philosophy was doubtless the occasion of the interest manifested in his Princeton lectures upon Theism; and, further, the brilliant and epigrammatic writings of F. H. Bradley, the popular Oxford thinker who is regarded by many men of letters as the English master of the art of dialectic, — as a modern Parmenides. In the great metaphysical treatise of Bradley on "Appearance and Reality" (dubbed by some witty critic the "Disappearance of Reality") a kind of negative Hegelian dialectic is turned against the reality of the "Neo-Hegelian" God, and thus the very pillars of that spiritual philosophy, which has kept a generation of men from turning to the "husks" of materialism, seem for the moment to have been torn down by an intellectual Samson. And in the wake of these two older men several of the younger thinkers have not been slow to follow, in books and articles that draw inspiration not merely from Hegel but from "fresh fields and pastures new" that have been partly ignored by the Hegelians. At Oxford (as we read in a London review) a number of young men have banded themselves together to produce a volume of essays that shall do more justice to personality and aspiration and the moral life than has been accorded to these things by some of Hegel's followers.

It is the distinctive merit of Professor Royce's published lectures to have given, as the result of a logic as rigorous as that of Bradley or Green or Caird, an idealistic philosophy of the world, in which a separate reality and a genuine moral experience and a personal immortality are given to all finite beings who are capable of "working out" with the help of God (he believes in this too, as does the Hebrew Psalmist

or the Apostle Paul) their salvation. It may be claimed that just as the great book of Mr. Bradley has closed *by a negative criticism* the first Neo-Hegelian period in English thought, so the lectures of Professor Royce are the *first great positive attempt* in English to rise beyond the closed circle that was for some time wrongly taken to be the essence of Hegel. The lectures have already been discussed in this light at the annual meeting of the American Psychological Association at Chicago University last Christmas, and they are certain to affect the constructive period of philosophy upon which we are entering with the century. "It is precisely," says Professor Royce, "the restoration of individuality to the self that constitutes the essential deed of our Idealism." Of course out of all this preliminary polemical work will there come in due time a fuller and juster appreciation of Hegel and Hegelianism, for it is eternally true that Hegel's philosophy is to a great extent but another name for systematic thinking and that "outside" Hegel there is no philosophy.

But Professor Royce's work is interesting for another reason. Next to the interests of theology and a common sense justice to the divine rights of the personality of man, there is perhaps no question that so interests the popular mind of to-day as the social question. Theology itself, in fact, is becoming (not altogether rightly to be sure) largely a social gospel, and the reality of the life of the individual is held by some to lie in his power of "losing" it to find it again in the life of others. And from the standpoint of philosophy it must be confessed that the "social spirit," the social conception of the "self" and the sociological conception of the world, have practically revived the metaphysic of to-day. No one need be surprised at this. The student of philosophy can tell the average man that both in Germany and in England some of the most cogent tests of the reality or the unreality of any philosophy have always been found in the writings of men who have shown its bearings upon our common life as human beings. The socialistic writings of Marx and Lasalle kept alive the spirit of Hegelianism long after its letter had ceased to have a hold upon the German mind; and in England itself the social writings of men like Edward Caird (whose little book on Comte is one of the best things he has done) and Mackenzie and Bosanquet have revealed the social mission of Idealism at a time when the technicalities of Hegel's Logic

are ignorantly supposed to have been set aside as a kind of jargon of the schools.

The social spirit and the social idea have had the very greatest kind of influence upon Professor Royce. Without at all entering into precise detail, it may be said that one of his most fundamental positions is to the effect that it is only in our dear daily life of common effort, in the life of family and state and "church," that man enters into his true kingdom—enters upon the *realities* of what he (Royce) calls the World of Appreciation (*i. e.*, the world of "ideals" and "values"), as different from the *appearances* of the World of Description (*i. e.*, the world of "sense" and "science"). The "appearances of the World of Description"! Yes! that is one of the main lessons of the book,—the sad error of materialism and materialistic living! That the world of physical science, the world of "atoms" and "cells" and "motion" and "laws," is in a very vital sense an "appearance" world—I will not say an unreal world, but an apparent world, a world that is simply a version or *description* of the world in the interests of our moral and intellectual life! It is only from the standpoint of the social and ethical life that we can logically (the pith of the argument is to show this) regard our life of sense and all the physical world as essentially a *meaning*—a meaning that is completed in the certainties of the religious life. Paley used to talk about *design* and purpose, Professor Royce talks about *meaning*; that is, Paley saw things from the outside, whereas Professor Royce sees them from the inside. No wonder that Darwin and Huxley refuted Paley! The chief effort of the lectures upon "The World and the Individual" is to show that the reality of everything, or of anything, is to be found ultimately in its *meaning*; and the true meaning of the life of the world and of sentient beings is to be found in one vast Society, one great realm of beings, whose lives find their *meanings completed* in a Kingdom of God,—a kingdom in which human beings live again to realize

"All we have willed or hoped or dreamed of good . . ."

The ordinarily educated person who has an interest in the higher thought of this age, or the thinker who is troubled about the "evolution hypothesis," will find a great deal in Professor Royce's two volumes. And their thoroughly practical character may be said to set forth on a large scale the possible contribution of the American spirit to the solution of old and world-wide problems. America has every

reason to be proud of her first lectures in the Gifford series. We shall look forward to the lectures that another American philosopher, Professor William James, is at the present time giving at Edinburgh, for his book called "The Will to Believe" has already created quite a voluminous literature.

WILLIAM CALDWELL.

OUR YOUNGER POETS.*

The minor poet has fallen upon fortunate days. So much attention is paid at the present time to literary production of every sort that the humblest of writers gets his share of ephemeral glory. It was not always thus, and formerly the minor poet had to be content with the furtive publication of his slender volume (at his own expense), with a few lines of comment, kindly or severe, and with the halo that encircled his brow in the eyes of his family and immediate friends. But now he gets himself into print without difficulty, receives grave attention at the hands of novelists, clergymen, and other competent critics, and enjoys something very like fame for at least a brief period. So it comes to pass that such a book as Mr. William Archer's "Poets of the Younger Generation," containing over five hundred pages of characterization and extract, can secure both a publisher and a public. We are determined to magnify our poets, and, since the greater voices are nearly all silenced, the lesser voices have their innings, and are treated as if they also were gifted with the divine accent and the prophetic utterance.

We have no thought to speak scornfully of the minor poet, or to begrudge him any of the honest praise which Mr. Archer bestows upon him. We have often, in all sincerity and thankfulness, bestowed upon him the same sort of praise, and discussed him in the same spirit of seriousness. Yet the sight of this big and sumptuous book, with its array of names all of which have yet to be tested by time, somehow suggests a disproportion between means and ends, and the anticipation of a verdict that cannot in the nature of things be returned until most of us who are now living are in our graves. One should long hesitate about enshrining in a big book of any sort the names of men and women whose own books may be absolutely forgotten two or three decades hence; it were

*POETS OF THE YOUNGER GENERATION. By William Archer. With portraits. New York: John Lane.

better that opinion concerning these persons should shape itself by natural processes rather than be given thus prematurely the semblance of a permanent form.

Again we must disclaim any intention of impugning Mr. Archer's motives in producing the present volume, or even of disputing his main positions and judgments. The book, despite its bulk, is essentially modest and unpretentious, and the author takes us so frankly into his confidence that adverse criticism is for the most part disarmed in advance. The story of the book is, briefly, that Mr. Archer enjoys poetry, that he has read widely among the younger poets of our time, that he has selected thirty-three of the English and American writers who have most appealed to him, and that to each of these he has devoted a few expository pages, abundantly eked out with illustrative examples. The book is subjective in method. The author tells us what he likes, and evidently hopes that his readers will like it also. If they do not, and he should be asked to justify his judgment, he would be quite helpless. He admits that he has not included certain excellent poets for the simple reason "that their work does not happen to chime with my idiosyncrasy." Intellectually, he recognizes their merit, but it does not touch his emotions. Everything that the objective critic regards as fundamentally important is eschewed by Mr. Archer. He makes no comparisons, invokes no canons of literary art, traces no relations between the poet and the tendencies of his age. He simply tells us what he likes and what he dislikes.

In order that we may reckon with the personal equation in Mr. Archer's estimates, he supplies us with a sort of spiritual autobiography, in which we learn when, and by what means, his taste for poetry developed, what are the poets who mean the most to him, and to what others he is relatively insensible. In doing this, he adopts a suggestion of Mr. John M. Robertson, who declares it to be the critic's duty to give his readers "an opportunity of checking his individual judgments." Says Mr. Archer: "The day may very well come when every critic will be called upon to fill up [a] schedule of temperament and qualification, in order that readers may know clearly through what medium they are invited to contemplate any given work of art." A note to this passage embodies what we should be tempted to think a jest were it not for the author's confession on the next page that he is "a pure-

bred Scotchman." The note is to this effect: "It might perhaps be desirable, for the guidance of the person criticised, that a statement of the critic's athletic record, his chest measurement, and his fighting weight should be included."

Coming to the author's confession of taste, we learn that he is insensible to music, save of the simplest, that he had the usual boyish attack of Byronism, and that from Wordsworth he learned the true meaning of poetry. Greek and Latin poetry mean little to him, Chaucer and Shakespeare much. Milton he did not really discover until nearly thirty, but that poet has been to him ever since "an inexhaustible mine of the pure gold of poetry." When it comes to Shelley, he says "Sibboleth" in defiance of those who would slay him "at the passages of Jordan." Of American poets, Poe, Emerson, and Whitman are the chief. German poetry he loves, although he cares more for Heine than for Goethe, but to French poetry he remains color-blind. After the frankness of these confessions, we are prepared for an occasional surprising saying, as, for example, that he would be puzzled to distinguish from internal evidence the poets who wrote "Songs from Vagabondia," and that there is no very wide gap between Mr. Le Gallienne's Omar and the immortal poem of FitzGerald. Every man has a right to his own opinions, and we cannot quarrel with one who makes no effort to erect his subjective fancies into objective dicta.

What we find, then, when we turn from the introduction to the volume proper, is a series of pleasantly written discussions of such of our younger poets as Mr. Archer likes sufficiently to care to take into consideration. The list of poets is worth giving. On the English side, it comprises Messrs. Beeching, Benson, Binyon, Quiller-Couch, Money-Coutts, Davidson, A. E. Housman, Laurence Housman, Kipling, Le Gallienne, Newbolt, Phillips, Symons, Thompson, Trench, Watson, and Yeats — seventeen men, — and Meses. Hinkson, Hopper, Meynell, Nesbit, Radford, Sigeron, Watson, and Woods — eight women. Of this list one may say that a number of equally important names are omitted, but that it is excellent as far as it goes. The selection of the eight American poets cannot be accounted for by any process of rational thought. They include the three Canadians, Messrs. Roberts, Carman, and Scott, and their friend, the late Richard Hovey. But the wildest guess would

never hit upon the four writers who are selected to represent the art of poetry as now practised by the younger writers of this country. According to Mr. Archer, these four are Miss Alice Brown, Professor Santayana, Mr. Madison Cawein, and Father Tabb. Mr. Archer would have done vastly better to leave American poetry out of his reckoning than to represent it in this meagre and eccentric fashion. His own disclaimer concerning "the hopelessness of attempting to do more than cull a flower here and there" cannot be accepted as a sufficient warrant for this extraordinary showing.

WILLIAM MORTON PAYNE.

HISTORY OF ARCHITECTURE IN ITALY.*

In all forms of art expression, there is a spirit which lies deeper than the surface; though in Architecture it is the superficial aspect which appeals foremost, and perhaps finally, to the great majority of observers — or, better, spectators, for one is hardly an observer whose glance does not penetrate beneath the surface. In the art of an individual worker, this spirit has a quality almost wholly subjective, and is revealed only to the discerning student of human nature; so that the study of the individual's efforts in art is, to a great extent, a study of personality. When the individual's effort is merged in the achievements of the race, the art is a matter for history. The personal equation, though not wanting, is generally lost sight of in the broader problem of the race-spirit. The history of architecture is the history of the deepest life-passions of the races, which sometimes, building "better than they knew," have raised to their memory enduring architectural monuments.

The lands stretching southward from the Alps and the Pyrenees to the borders of the great inland sea hold for us a most vital interest; for over them ran the hordes of the north, that met the civilization of the east and of the south in sustained and bitter conflict, to the end that the southern and eastern civilizations were swept from the continent of Europe and the northern barbarism was tamed and softened and developed into a newer and fuller civilization, in whose monuments are reminiscent the beauty and power of the older

and vanished civilizations. Spain is rich in the memories of this conflict; but it is to Italy that we are drawn with the keenest sympathy, for from that land of sunshine vivifying beams of art have penetrated into the great cold heart of the north, and from the heart of that north are we of the Western World. To behold these monuments, and recognize their superficial beauty, is one thing; to feel the life-blood of great races rushing through them is another, — and toward this latter end a sympathetic history will materially help the student. Mr. Charles A. Cummings, an American architect of distinction, has essayed a work of this sort, in his recently published history of Architecture in Italy, surveying the field from the time of Constantine to the dawn of the Renaissance. It is a wide field, and the author estimates very modestly — possibly underestimates — the value of his work, which was undertaken because, although needed and greatly to be desired, no similar work exists in English, and works in other languages, though numerous and in some instances extremely full and complete, are found to have limitations which impair their value to the student. To write a history of social and political life, one must of necessity be an historian in the recognized sense of the word; to write sympathetically a history of architecture, one must of necessity be both an architect and historian, for architecture is an expression of the social and political life of a people in the terms of art. Obviously, the combination of architect and historian must be rare, if not quite impossible, in an age of specialization; but Mr. Cummings has succeeded in combining the functions in a high degree, and his work is one of great value to the student, as well as of extreme interest to the "general reader," who will follow it with a volume of mediæval history at hand for side excursions into other than architectural fields.

Mr. Cummings regards Christianity as "the mother of Italian architecture," and finds "its earliest appearance in the catacombs." From this germ, according to his view, sprang the early basilicas, "from which were developed the great churches which are still the admiration of the world." The work, until the last chapter is reached, has to do mainly with churches; for they are the principal monuments remaining to us from the middle ages, and were built for the most part, perhaps, in the spirit and to the glory of the religion of Jesus Christ. But many of them were built through

* ARCHITECTURE IN ITALY. A History of Italian Architecture, from the Time of Constantine to the Dawn of the Renaissance. By Charles A. Cummings. In two volumes, illustrated. Boston: Houghton, Mifflin & Co.

fear and superstition, and in fulfilment of vows ; for a great marauding band rarely set forth on a predatory expedition without first invoking aid at some great shrine and vowing the erection of a greater shrine should the venture prove successful. Often the vows were fulfilled, and frequently at the expense of some beautiful Christian church already existing, which was despoiled of its riches of sculpture and ornament for the adornment of the newer edifice. All of this in no way diminishes the romance of the tale, but makes difficult the writing of architectural history, and is only an instance of the difficulties with which the historian has to contend.

After tracing the development of the early Christian church from its germ in the catacombs, Mr. Cummings says : "No essential feature can be cited of the early basilican church, or of the square, circular, or polygonal churches of the first four centuries after Constantine, which had not its prototype in the temples or the civic buildings of the Empire." These churches and the contemporary buildings in Italy "were in the main the production of the Roman race of builders, and were in the direct line of succession from those of ancient Rome." And a remarkable fact is then stated, a fact in which is seen the prophecy of the Renaissance, that the Italian race, through all its changes of government and population, has adhered steadfastly to the classic traditions, and has accepted with reluctance and never with hearty support the styles forced upon it from without by Lombard, Byzantine, Norman, or the Cistercians bringing the Gothic of Northern France. The Gothic invasion impaired the chain of Roman builders, the Lombard invasion broke it absolutely ; and for six centuries, or till the coming of the Renaissance, the Romanesque held sway in Italy. Mr. Cummings speaks interestingly and with clearness concerning the term Romanesque, and after giving its origin, says :

"The Romanesque, in character as well as in time, lies between the Roman and the Gothic, being in great measure an inheritance from the one, and carrying within itself, at least in most of its forms, the promise of the other. Yet Quicherat's definition as 'an architecture which has ceased to be Roman, though it retains much that is Roman, and has not yet become Gothic, though it has already something of Gothic,' is, as far as its application to the Romanesque of Italy is concerned, certainly faulty, since it implies that all Romanesque is on its way to become Gothic. To the Romanesque of France and Germany, and to a certain extent that of Northern Italy, where the wooden roofs have been superseded by vaulting, where the walls and piers have

been made heavy and broad to support it, and where the whole disposition of parts has a more or less organic arrangement, the definition is clearly applicable ; but it would as certainly exclude the Romanesque of Central and Southern Italy, in which the internal disposition is essentially that of the Roman basilicas, and in which the ornaments and the general exterior design are the features which distinguish the Romanesque church from its Roman prototype."

The lack of homogeneity in the Romanesque of Italy leads the author to discriminate between its various geographical aspects, and so he gives the name "Lombard Romanesque" to that style which developed in Milan, Pavia, and the Lombard cities of the north of Italy, and that of "Central Romanesque" to the more classic forms which are found in Tuscany and the region between Tuscany and Rome ; while that mixed style which grew up contemporaneously over Apulia, Calabria, and the other provinces of Southern Italy (a style in which the Lombard and the Norman had perhaps an equal share, and of which the abundant and fascinating ornament is largely due to the Greek sculptors by whom these provinces were overrun from the eighth to the eleventh centuries), is appropriately designated by Mr. Cummings as the "Southern Romanesque."

The Romanesque in Italy dates from the Lombard invasion. There has been not a little speculation as to how so rude a race as the Lombard was at the time of the invasion could produce so fine an architecture as the Lombard Romanesque. Much, without doubt, was due to the order of the *Masistri Comacini*, of which Mr. Cummings treats with necessary fulness, noting the origin of the *Comacini*, according to legend, on a little island in the Lake of Como, where an independent Roman Colony endured for twenty years after the invasion, yielding finally to the Lombards after a protracted siege. He then gives an account of the laws of the Lombards, which established the order of master builders, "*Magistri Comacini*," from among the already famous builders of the region, regulating its work and fixing a scale of payment.

The differences between the various phases of the Romanesque, Mr. Cummings has set down clearly and in a manner full of interest ; but the subject necessarily receives treatment in such great detail as to make epitomizing a difficult task. In fact, the same may be said of the other themes which serve to mark the division into chapters. The meat of the Roman builders is presented with the Roman-

esque, but the wine and juices of the feast come with the Byzantine influence. While the eastern builders left in Italy no churches of the Byzantine type, the eastern sculptors and colorists left on the Italian buildings of the middle ages the impress of their great love for flowing line, free form, and brilliant color, with the result that from Venice to Palermo, through Milan, Ravenna, Rome, the Byzantine ornament in sculpture and mosaic hangs like rich grapes upon the vine. Only in conservative Rome, where the classic spirit never was extinguished, is the flavor less sweet. The chapter on Gothic is of great interest, and is beautiful in its illustrations; while that on Sicilian Architecture, beginning in romance and warmed throughout by the blood of the south and the east, is equally attractive in matter and in its illustrations. The work is very attractive in its make-up, both volumes being especially rich in illustrations, which are well chosen, well executed, and well printed. All plans and sections are in line, as are a few of the details; but the great majority of the details, and all the interior and exterior views, are in half-tone from photographs, many of the subjects so unhackneyed yet beautiful as to cause wonder that they are so little known. A list of over a hundred authors consulted, and copious foot and marginal notes with references, add greatly to the value of the work. Mr. Cummings has done a valuable service to the student and to the general reader in the production of this history.

IRVING K. POND.

AN OPTIMISTIC VIEW OF HUMAN RIGHTS.*

The problems that now confront our American democracy call for renewed discussion of the basis of government. The fundamental questions of man's relation to the State and of the State's obligation to the individual are yet matters of dispute, and on the way in which they are to be answered will depend the solution of much that is of vital moment in present-day politics. Dr. Lyman Abbott, in his discussion of "The Rights of Man," takes up first "The Conflict of the Centuries," founding the general development of his argument on the thesis that the advance of society has been away from the autocratic idea of government

as exemplified by Rome, toward the democratic form as understood by the Hebrews. Following this are chapters on political, industrial, educational, and religious rights, in the discussion of all of which it is maintained that no man has any inherent right to impose government of any sort upon another man, whether as king or as member of a democracy, save only as by such government greater protection in his rights is secured to the individual. Politically, then, man has a right to personal security, and only by the possession of an enlightened conscience a right to share in government. "The first industrial duty of society is to protect every man in his right to labor and in his ownership of the fruits of his labor." This is defined as an absolute right; artificial rights, such as the right to land, are those established by society, and our present industrial system is unjust because it "is based upon the private ownership of common wealth." Taxation as now managed is also unjust, since it does not fall most heavily upon those whose rights are most in need of protection from government. As a remedy for these evils, Dr. Abbott gives a very lucid presentation of the Single Tax theory. Educationally, man has a right to "the development of his own, true, ideal, divine personality"; and religiously, "It is the right of man to pursue this quest [the quest for God] unhindered; to find God for himself, in his own way, with his own faculties, after his own fashion."

Having shown that a democracy is not by inherent right any more a just government than an oligarchy, he goes on to the conclusion that democracy is the best government because it more fully than any other provides for the intellectual and moral development of the people. He understands the "distinguishing characteristic of the American Republic as one embodying the spirit of faith in man, hope for man, and good-will toward men." The result of this with us he sees as a large balance on the side of good in our religious, political, social, and industrial life. More than this, Dr. Abbott finds good reason for believing that democracy is to reconstruct society, coming to the time when it shall embody these five principles: 1, the diffusion of happiness; 2, through the development of character; 3, by a process of gradual growth; 4, the secret thereof being the indwelling of God in humanity; 5, the end thereof being a brotherhood of man centered in God as the Universal Father."

Dr. Abbott takes notice of many domestic

*THE RIGHTS OF MAN. By Lyman Abbott. Boston: Houghton, Mifflin & Co.

problems, many foreign problems, many perils. The Indian, the negro, the political machine, the boss, the plutocrat, imperialism, and the democratic spirit, — all these are discussed in the light of the general principles which have been carefully worked out in the preceding pages. The concluding paragraph of the book sums up its conclusions briefly:

"The conflict of the centuries is one between the doctrine of pagan imperialism, that life and the world are made for the few, whom the many are to serve; and that of the Hebraic democracy, that life and the world are made for the many, and the great are to be their servants. This democratic or Hebraic or Christian doctrine involves: in politics, All just government is for the benefit of the governed; in political economy, The common wealth is for the benefit of the common people; in education, A fair opportunity for the development of every individual; in religion, The right of every soul to learn for itself what it can of the Infinite, and to tell what it thinks it has learned. Of the Hebraic democracy the United States affords the best modern example; in the faithful application of these simple principles it will find the solution of its problems, both domestic and foreign. Its perils are great, but the grounds for hopefulness as to the final issue are greater. That issue, if it be successfully achieved, involves the material welfare of all the people, based on their intellectual and spiritual development; the freedom of the community, based on the recognition of a divine law enforced by reason and conscience; and a brotherhood of humanity, based on loyalty to one Father and manifested in glad service rendered by his sons as freemen to one another."

As here expressed, these conclusions are little more than hopeful sentiments; but they have been reached through a course of very patient reasoning, — reasoning illumined by the glow of a most contagious enthusiasm. The premise of the first chapter, that Roman and Hebrew political thinking were opposed as autocratic and democratic, may easily be disputed. But the validity of the argument does not depend upon the truth of this. Neither does it greatly matter what has given us the growing sense of human brotherhood, — the thought of the fatherhood of God, as Dr. Abbott thinks, or a clearer recognition of our mutual interdependence. We may pass by these and some other personal elements in the discussion as being interesting, but not convincing, and there is still left a substantial body of thoughtful comment on the course of human development and present conditions. Students of social problems and the general reader should alike be grateful for so reasonable and stimulating a discussion of matters of such moment, even if in its genial optimism they are not at all times able to share.

LEWIS WORTHINGTON SMITH.

RECENT BOOKS OF TRAVEL.*

Few books are more interesting than a good account of travels by one who knows the folk to whom his book is addressed no less than the stranger folk of whom he writes. The interest lies in powers of observation and comparison, the ability to see clearly and to point out resemblances and differences. Necessarily, resemblances are many, differences few, and human nature is the same wherever found. "I have travelled far," said Lady Mary Wortley Montagu, "and have always seen men and women."

Of all books recently written of journeys in strange or familiar lands, few surpass in interest Mr. Ray Stannard Baker's "Seen in Germany." It is informing, it is shrewd, and it is always intelligent. Best of all, it is quite free from that assumption of superiority so prevalent in accounts of foreign peoples as seen with "Anglo-Saxon" eyes, a racial habit which too often degenerates into the cant of patriotism. Mr. Baker was, first, an educated man; secondly, a man with a newspaper training. His acquirements have enabled him to see what it is his readers will enjoy, and to observe accurately. He does not show us the German people, from the Emperor to the laborer, as ignorant and foolish *because* they differ from Americans, but simply as "different," and this difference is shown us in a way that makes very pleasant reading. The book begins with "common things," — the effect of "good" government as distinguished

*SEEN IN GERMANY. By Ray Stannard Baker. New York: McClure, Phillips & Co.

MODERN ATHENS. By George Horton. New York: Charles Scribner's Sons.

THE DESTINY OF DORIS. A Travel-Story of Three Continents. By Julius Chambers. New York: Continental Publishing Company.

OUR HOUSEBOAT ON THE NILE. By Lee Bacon. Boston: Houghton, Mifflin & Co.

BY THE WATERS OF SICILY. By Norma Lorimer. New York: James Pott & Co.

A WINTER PILGRIMAGE. Being an Account of Travels through Palestine, Italy, and the Island of Cyprus, accomplished in the Year 1900. By H. Rider Haggard. New York: Longmans, Green, & Co.

THROUGH PERSIA ON A SIDE-SADDLE. By Ella C. Sykes. Second edition. Philadelphia: J. B. Lippincott Co.

ON THE GREAT HIGHWAY. The Wanderings and Adventures of a Special Correspondent. By James Creelman. Boston: Lothrop Publishing Company.

A RIBBON OF IRON. By Annette M. B. Meakin. New York: E. P. Dutton & Co.

AT THE COURT OF THE AMIR. A Narrative. By John Alfred Gray, M.B. New York: The Macmillan Co.

IN THE ICE WORLD OF HIMALAYA. Among the Peaks and Passes of Ladakh, Nubra, Suru, and Baltistan. By Fanny Bullock Workman, M.R.A.S., and William Hunter Workman, M.A. New York: Cassell & Co., Ltd.

ADVENTURES IN TIBET, Including the Diary of Miss Annie R. Taylor's Remarkable Journey from Tau-Chau to Ta-Chien-Lu through the Heart of the "Forbidden Land." By William Carey. Boston: United Society of Christian Endeavor.

JOHN CHINAMAN AND A FEW OTHERS. By E. H. Parker. New York: E. P. Dutton & Co.

from "self" government, the police, politeness, shops, beer, the American circus in Berlin, notions about Americans, machinery. Successive chapters are devoted to the Kaiser, to the private soldier, to the workingman, to a typical student in the person of Professor Ernst Haeckel, to a typical scientific institute as it may be seen at Charlottenburg, to the glass-works at Jena and Professor Abbe's profit-sharing system, to shipbuilding at Stettin, to the novelties in German education like the new commercial university at Leipzig, to duelling among university students, and to the problems of the "new" Germany. Mr. George Varian has provided numerous drawings for the book, which is one to be heartily commended.

For several years the American consul at the capital of Greece, no one speaks of that land with more authority than Mr. George Horton; and his "Modern Athens" affords an entertaining picture of one of the least known and most worth knowing cities of Europe. The narrative is one in which the writer admits his readers freely into intimacy with the modern Greek, his virtues, his foibles, his life at home and in the public streets, in summer and winter, in peace and war. It is difficult to realize that there is a country on earth in which ancient Greek of the best classical period is readily understood by the common people, where Homer stands nearer popular comprehension than Chaucer among English-speaking folk and is read generally by "the man in the street"; but Mr. Horton shows us these things are facts. "Coming from the quaint, mediæval quarter into a London or German emporium on Stadium Street," says Mr. Horton, "is like jumping from the Middle Ages into the present century"; and he goes on to describe the Athenian method of shopping:

"The Oriental method of doing business still prevails. The dealer sets a price, the buyer another, and often three or four hours of patient will-contest pass before a compromise is reached. The patron asks 'How is this piece of silk?' 'One dollar a yard,' is the reply. 'Thirty cents' is offered. The merchant is thrown into something resembling an apoplectic fit. He swears by his father's soul that it cost ninety-five cents. The lady takes a seat with a sigh, and after twenty minutes, inquires, innocently, 'Finally, thirty cents?' 'Never! But to keep you and not lose your custom, you may have it for what I paid, ninety-five cents.' 'Kaiemeni!' sighs the lady, sarcastically (You poor thing)! There are a dozen or more women sitting about the store. When finally the proprietor comes down to a price that one is willing to pay, she rises, receives her bundle, and departs, declaring, good-naturedly, that she has been swindled, and that she will never come back again."

The book is well illustrated with drawings by Mr. Corwin Knapp Linson, from photographs taken by Mr. Horton, and is worth possessing.

Mr. Julius Chambers has sought to make his account of a journey through Spain and Italy and Egypt more entertaining by weaving into it a pretty love-story, indicated by the title, "The Destiny of Doris." In the first chapter the teller of the story (it is in the first person) meets the mother of Doris, an old flame now widowed, on the steamer bound

for the Mediterranean; in the third chapter, Vernon Blake joins Doris at Gibraltar; in the intervening chapters, Blake makes love to Doris and the narrator to her mother; in the last chapter there is, as Mr. Chambers phrases it, "a quatrain of destiny." Making love over parts of three continents must be very good fun, and Mr. Chambers sees to it that no chance is omitted to supply sound information—somewhat Baedekerish at times, but often original in its conclusions, as in the estimate made of General Gordon while in the Soudan:

"His bravery, his conscientious sense of duty to the garrisons he had taken over, and his fidelity unto death to the Arabs who stood by him, is [sic] beyond question. His size was that of a regimental, or brigade, commander. He was not equal to the government of a province. His Chinese record as a commander who struck promptly and with awe-inspiring severity, was nullified by his year's shilly-shallying at Khartum. As I stood on the top of the Serail,—where he had stood so often during those long and agonizing months of suspense,—and gazed over the surrounding country for miles, I could only marvel that Gordon had held out against the Mahdi as long as he had. The possibilities of defending the promontory from artillery-fire are meagre. I understood perfectly what Lord Milner meant by describing the impracticable Arab chieftain, Wad el Nejumi, who tried to lead an army across the Nubian desert into Egypt, as 'the Gordon of Mahdism.'"

There are numerous reproduced photographs to add to the desirability of the book; and it may be freely admitted that Mr. Chambers's experiment of writing a book of travel with an abundance of "heart interest" is successful.

It is difficult to extract anything new from a voyage in a *dahabéah* up the Nile, but "Our Houseboat on the Nile" is not without interest, if lacking in originality. Mrs. Lee Bacon tells the story, and her husband, Mr. Henry Bacon, furnishes a number of delicate drawings for illustrations, the frontispiece in color being exceptionally beautiful. It shows the wonderful *façade* of the temple at Abou Sembel, with its repeated statue-portraits of Rameses II., described by Mrs. Bacon thus:

"The hand of time has touched the *façade* of the temple sufficiently to add to its beauty rather than detract from it. Instead of four colossal seated figures, as the children would say, 'pin for pin alike,' with four heads wearing crowns, eight legs, and ever so many fingers and toes in exact rows, the end of the nineteenth century sees one figure broken away down to the waist, three out of the four crowns gone, one set of legs crumbled away; a most picturesque ensemble. The proportions, the architecture, and the sculpture are what at first hold one spellbound; later the beauty of the faces, the generosity of the great six-foot-wide mouths, kind, calm, benign. The crown lies broken at the feet of the figure, which is itself broken away. Why is it that the three remaining figures are more beautiful than four could ever have been? Why is the number three as subtly beautiful in architecture as it is fraught with grace in music?"

This extract will give a better idea of the real charm in the book than much description. A simple, cultivated style, a keen sense of the humorous, and great kindness of heart, make the narrative exceptionally readable.

Under the guise of letters from a brother to a sister, Miss Norma Lorimer writes "By the Waters of Sicily," half the contents dated from the city of

Syracuse, and the rest divided between Castrogiovanni, the centre of the sulphur trade, and the capital of the island province, Palermo. The story of this storied soil is told with sympathy and vivacity, as may be seen in an extract from the description of the Capella Palatina at Palermo, built by Roger II. in 1132, as follows:

"If I told you that the beauty of the famous Easter candlestick, which stands fourteen feet high and came from Constantinople, although it was carved by Norman workmen, almost brought tears to my eyes, you would say that I had been reading Ruskin, and undermining my constitution by a prolonged diet of slaughtered kid; and I wonder what idea you would carry away of the marble pulpit if I were fool enough to tell you the truth: that it is one of the pulpits built by those earnest men of long ago, who thought that no stone was too rare or priceless, no time too long, no money too much to devote to the beautifying of a throne from which the word of God was to be preached. These mediæval artists seem to me to have been men sent by God to beautify His sanctuaries on earth. They were divinely inspired for divine art. The chapel is small, and it is so full of such priceless marbles that I should not have been surprised if it had been guarded night and day by a piquet of soldiers, for if such a glorious thing as the priceless Easter candlestick was ever mutilated and carried off, the jewel of Sicily would be despoiled."

There is a colored frontispiece after a painting by Miss Margaret Thomas, with several other excellent illustrations from photographs. At the close of the story a pleasant bit of romance is woven in for good measure, adding greatly to the charm of the book.

Mr. Rider Haggard evidently enjoyed his "Winter Pilgrimage," the only drawbacks to complete happiness being the mistakes which the foreigners insisted upon making from time to time,—exactly the sort of thing an American complains of in England, for example. The book is readable, but it owes a great deal of its best thought and matter to the inspiration of Baedeker. The following observation, made in Cyprus, is more original:

"Nicosia is a place of many amusements. Thus, they play golf there on a course of nine holes. It is odd to do the round with a gentleman in a fez acting as your caddie, and to observe upon the greens—or the yellows, for they are made of sand—Turkish ladies veiled in *yashmaks* engaged in the useful tasks of brushing and weeding. What in their secret hearts do the denizens of the harem think of us, I wonder? Would not their verdict, if we could get at it, be 'Mad, mad, my masters'? But English folk would celebrate book-teas and play golf or any other accustomed game upon the brink of Styx. Perhaps that is why they remain a ruling race."

Mr. Haggard went from Italy to Cyprus, and thence to Palestine. He was an observant, if insular traveller, and decidedly skeptical regarding the authenticity of holy places and relics. But he avers, in closing, that he had a good time; and the reflection of it is in these pages, plentifully illustrated, as usual, with reproduced photographs.

That excellent book of Miss Ella C. Sykes's, "Through Persia on a Side-Saddle," has been revised and republished, with a new introduction by Major-General Sir Frederic Goldsmid, C.B., K.C.S.I., in which there will be found an explanation of one of the border disputes in which Persia is interested and strong commendation of the work

of Miss Sykes as accurate. The revision of the text appears to have been limited to minor matters, and differs in no essential way from that of the first edition several years ago. Miss Sykes's journey through the East was completed in 1896, and events have been marching with singular rapidity for the Orient ever since; but of the extension of Russian influence in the Shah's dominions, no account is taken here. The maps and pictures of the earlier edition suffer no change; but the book loses nothing of human interest, except in a political sense, through the years which have elapsed.

"On the Great Highway," by Mr. James C. Creelman, is something more than a mere book of travel, though its author fairly journeys around the world in its pages. But as a special correspondent for one or another New York newspaper, his various expeditions were undertaken only when important news was forthcoming, and his presence in the various kingdoms and principalities he mentions was usually of a stormy-petrel character. The only newspaper man to be accorded an interview with the Pontiff of the Church of Rome, he rightly places his account of that event at the opening of his narrative, following it with the establishment of another record in the interview he had with the King of Corea. The war between China and Japan for the mastery of Eastern Asia is followed from Corea to the mainland; and the battle of Port Arthur, with the massacre which followed, is described with vivid effect. Thence there is a swift passage to Count Tolstoy, and an extended interview had with that apostle of peace. The book is one of quick transitions and strong contrasts, the next figure being that of General Weyler, "The Butcher," as Mr. Creelman calls him, whose wreath of poison ivy some of the American generals in the Philippines seem trying to wrest from his brow. An interesting chapter on "yellow journalism" follows, with this justification, unfortunate in its opening sentences, but none the less significant:

"If the war against Spain is justified in the eyes of history, then 'yellow journalism' deserves its place among the most useful instrumentalities of civilization. It may be guilty of giving the world a lop-sided view of events by exaggerating the importance of a few things and ignoring others, it may offend the eye by typographical violence; it may sometimes proclaim its own deeds too loudly; but it has never deserted the cause of the poor and the downtrodden; it has never taken bribes,—and that is more than can be said of its most conspicuous critics."

Some part of this estimate may be applied to Mr. Creelman's own work. He is evidently not of a retiring disposition,—else his occupation would be gone. But he is interesting, whether talking about others, or, more frequently, about himself. The book is illustrated with portraits of many of the persons mentioned, reproduced from photographs.

Iron rails and iron steamships took Miss Annette M. B. Meakin from London to St. Petersburg, over the Trans-Siberian railway to Vladivostock, to Yokohama, to San Francisco, to New York, to Liverpool, and so back to the place of beginning,

as the lawyers say; but it is her experience in crossing Europe and Asia on the great Russian railway line that gives title to her book, "A Ribbon of Iron." Miss Meakin left the British metropolis March 18, 1900, and returned to that spot August 31, having spanned the whole round world in that space of five months and thirteen days, without haste or hardship. She was in Blagovestchensk on June 28, only four days before the firing of the shot which led to the most dreadful of modern massacres. While in the city she was told by the manager of the hotel that war between Russia and China was imminent. "There seem to be as many Chinamen as Russians in this town," she remarked; "What will happen to them if there is a war?" "The moment war is declared they will all have to leave," he replied, "every one of them." And so it proved; but their souls left, not their bodies. The neighboring city of Aigun, inhabited chiefly by Chinese, was wiped off the earth. Our author bought a photograph of a local dignitary, of which she remarks:

"As we were steaming down the Amur, I took the photograph and wrote on the back, 'Governor of Aigun, Chinese town on the Amur.'"

"To-day there is no Aigun, and no Governor!"

The story is a simple one, conveying successfully the freshness of the youthful author's impressions; and it is well illustrated.

The interest taken in Afghanistan, through the death, in October, 1901, of the Amir Abdurrahman, and the enthronement of his son Habibullah in his stead, has led to a republication of Doctor John Alfred Gray's intensely interesting volume entitled "At the Court of the Amir," first given the reading world in 1895, narrating his extended sojourn in that troubled land as a physician attached to the native court. A new preface has been written for this edition, in which the recent change of rulers is dwelt upon briefly; but the intrinsic merit of the narrative loses nothing by the lapse of time, and the book may be read for the actual fascination in its pages. Doctor Gray was in Kabul many months before the great Amir's health was entrusted to his skill, the royal patronage being withdrawn soon after through the machinations of a designing and worthless Hindoo. When illness attacked the monarch again, the Englishman saw that he should not be called in until the native Hakim, or physicians, had brought the Amir almost to the point of death, and that the blame for Abdurrahman's death, which would be likely to follow as a matter of course, would be laid at his door. He therefore resigned his somewhat thankless position, after a residence in Afghanistan from March, 1889, to May, 1892, interrupted by a vacation of eight months in England. Of the last Amir a most fascinating portrait is painted, leaving no doubt of the man's inherent nobility and power. Not much is said of the new ruler, but of his father this anecdote is told:

"His Highness had heard that I was ill, and I told him I

had not with me the medicine I wished to take. His Highness asked, Would I take native medicine if he prescribed it? I said I should be most grateful to His Highness if he would honor me so far. His Highness gave some directions to a Hakim, who presently brought a small jar. With a little silver spoon he took some dark-looking confection out of the jar, made a bolus of it, and gave it to me. It tasted hot and very nice. There was no more in the pot, and he sent the Hakim away to make some fresh. It was then that my mind became troubled in me, for I knew the Hakim loved me not.

"Presently the jar was brought back, and as they were about to give it me, His Highness asked for it. He scooped a little out with a spoon, and was raising it to his lips, when the Hakim stopped him and whispered in his ear. The Amir turned and looked at him, and the Hakim hurried away with a very red face. By-and-bye he returned with the jar. Again the Amir took it, and looking at me, he raised a spoonful to his lips and swallowed it. . . . To appreciate fully the honor he did me, one must be conversant with Oriental customs. To taste a medicine before handing it to the patient is the duty of an Oriental physician when he is attending the King. I was a servant — but also a stranger and a guest — and the Amir treated me as though I had been a Prince."

Doctor Gray was also a painter in oils, and a photogravure from the portrait he made of the late Amir serves as a frontispiece here.

Mrs. Fanny Bullock Workman and Doctor William Hunter Workman, to follow the order of the names on the title-page of their interesting account of mountain climbing and exploration "In the Ice World of Himalaya," succeeded in conquering several peaks of the great Asiatic range which had never known the foot of man before. These are in the Skoro La circle, and were approached from the Shigar Valley during the summer of 1899; Zurbriggen, a noted Swiss guide, being in the party. The most notable ascent is described as follows:

"We reached the top, 19,450 feet, at ten o'clock, four hours from camp, which time in no way represents the difficulties of the ascent, which began at Avalanche Camp, seven to eight hours below. . . . Speaking from the point of view of ordinary Alpinists, whose knowledge is born of experience with many of the best known mountains of Switzerland, Tyrol, the Dolomites, and some of the numerous untried ones of the Himalayas, we should say, unless the climbers are experts, this is not a mountain to be attempted without a competent guide.

"We ate our breakfast with good appetites, and, except for some headache and loss of breath on sudden exertion, suffered in no way from the altitude. . . . We named the peak Mt. Bullock Workman, and left our cards, with name given and record of ascent, in a glass jar, in the snow at the highest point. The temperature at ten o'clock was 56 Fahr., about the same as on the Siegfriedhorn."

Numerous descriptions of native life separate the accounts of the several mountains ascended, and there are numerous photographs in half-tone reproduction. There is a map and a glossary of native words, but no index.

Mr. William Carey has gathered together such facts as have been well authenticated by way of introduction to "Adventures in Tibet," the only new matter in the handsome volume being the transcriptions from the diary of Miss Annie R. Taylor, who succeeded in wandering into Tibet by one route and out by another during the years

1892-3 in a manner nothing less than remarkable. Her account of her own journey, written in pencil in a note-book day by day during her travels, has the merit of being entirely unadorned, though seriously injured through her lack of comparative knowledge, — in fact, missionary zeal led her into undertaking a task nothing less than preposterous, and she seems to have accepted hardship with the resignation of the early Christian martyrs. Miss Taylor left the Chinese frontier city of Tau-Chau September 2, 1892, by stealth, and promptly ran into a nest of brigands. Her escort of five men dwindled to one, and all the pack-horses died; but such reflections as "I am God's little woman, and He will take care of me," sustained her until she was within three days' journey of Lhassa, the capital city. Here she was arrested and held for fifteen days, during which she was continually fighting for her own life and the lives of the two servants with her, being unarmed, and without food, except as her captors provided her. In her darkest moments, with her life lawfully forfeit to her judges, she calmly wrote, "Quite safe here with Jesus," — and the sequel justified her faith. She was turned back, it is true, but not until her captors had returned to her all her confiscated property, together with "a tent, horses, and provisions sufficient for the return to China." She reached Ta-Chien-Lu April 13, 1893, the months she passed in Tibet being the least endurable of the year. Her own narrative, though made readable and consecutive by Mr. Carey's careful editing, is not as interesting as his summary of it, and has no scientific value, though she traversed, in part, territory quite unknown to Europeans. There are a few photographs and several rough drawings by Miss Taylor herself, by way of illustrations.

Mr. E. H. Parker's "John Chinaman and a Few Others" is a book of many delights. Its theme, as far as it has one, is the demonstration of the humanity, even from the Anglo-Saxon point of view, of the Chinese of all sorts and conditions. A keen sense of humor, a quick sympathy, a complete grasp of the universality of man's shortcomings, and a ready pen, make this a book from which no one can arise without refreshment, both mental and spiritual. Mr. Parker was consul at various places in the Orient, and his life has been devoted to the service of the British Crown; but the book will be laid down with the feeling that he would have made a notable missionary in the usual sense of the word; no one better calculated to give the Chinaman a decent idea of the European can be imagined. There is not a trace of the tendency to contrast a Chinese mob with a fashionable European church congregation, nor to expect rather more of a Chinese servant than from a European ambassador; nor is there, on the other hand, any attempt to set the better sort of Chinese on a pedestal as an example for the worse sort of European to profit by. Having lived in China and the East

long enough to learn that the majority of the human race there is full as manly, as womanly, and as childlike as the minority which chanced to be born in Europe or America, he takes it for granted that his readers are quite as familiar as he with this self-evident truth, and proceeds to share the joys and sorrows through which he passed while among the yellow-skinned people with his fellow-whites. The book is composed of incidents arranged under minor headings into chapters, but is altogether informal in arrangement as in style. It is anecdotal to a degree, and the anecdotes are new. All are worth reading, but to Americans this is perhaps the best:

"No foreigner has ever yet succeeded in obtaining a Chinese degree, nor is it at all likely that any one has tried; but as special arrangements are made for Miao-tsz [a sort of gipsy] and other tribes, it is not improbable that a European student would be admitted if he went through the usual curriculum. On the other hand, both Chinese and Japanese have shown that they possess the requisite mental capacity to obtain English degrees, and to pass the Inns of Court examinations for call to the bar. When it is considered that, in order to do this, the Oriental must have some knowledge of Roman as well as of English history, it becomes evident that, besides mastering Law, a Chinese who can pass for call must possess considerable intellectual power.

"One of the students at the Middle Temple in 1876 was Ng Choy (the Cantonese way of pronouncing Wu Ts'ai). The Wu family of Canton, to which it is almost certain Mr. Wu must be more or less distantly related, is no other than the 'Howqua' of old Co-hong days; and I suppose 'Howqua' may be a Portuguese attempt to render the syllables Ng-ka, or 'Wu family.' Archdeacon Gray several times took me to see the family mansion. Mr. Ng, after being called to the bar, returned to Hongkong, where he practised for a time before the Supreme Court there. Before long his services were requisitioned by Li Hung-chang at Tientsin, where he remained for many years as legal adviser, and thus obtained formal entrance into the Chinese public service. He is no other than Wu T'ing-fang, the present able Minister at Washington. . . . When a Chinese becomes a mandarin, he adopts an official 'Christian' name, and T'ing-fang or 'hall fragrance,' is accordingly the bureaucratic designation of Ng Choy; the idea is that of a statesman, the sweet-smelling savor of whose reputation 'fills the court.'"

The pictures in Mr. Parker's eminently readable book are of the same nature as the text: seen through his eyes, the most obtuse observer can assure himself that there are at least as many kinds of Chinaman, good, bad and indifferent, as there are of Caucasians.

WALLACE RICE.

BRIEFS ON NEW BOOKS.

Women and men of the French Renaissance. It is a brilliant procession that files before us through the pages of Miss Edith Sichel's "Women and Men of the French Renaissance" (Lippincott). How could it be otherwise, when those who compose it are none other than the foremost figures of that most fascinating time? And though the men are numerically in the great majority in this bright array, the precedence given to women in the title is justified by the central and commanding place allotted, not without reason, to Margaret of An-

goulême. It is not the author's purpose to give anything like a full and connected picture of the Renaissance in France, but only to illumine "a little corner of it" principally contained within the limits of the reign of Francis I.; and even within this portion not to follow closely the movement of ideas or events, nor to penetrate their inner connections, but only to "recall a few of the less known figures" of that day. This modest purpose has been achieved with reasonable success. We have accordingly not a historical or critical study, but a little gallery of portraits, most of them sketches rather than finished paintings, done with an alert pen and with a just perception of the salient features. In the foreground beside Margaret are her mother, Louise de Savoie, her daughter, Jeanne d'Albret, and her brother, Francis I.; and about her come and go the men and women, scholars, artists, poets, beauties, wits, who made the epoch,—Charles V., Henri d'Albret, Madame d'Etampes, Diane de Poitiers, Marot, des Périers, du Bellay, Ronsard, Dolet, Erasmus, Rabelais, Benvenuto Cellini, Philibert de l'Orme, Pierre Lescot, Jean Goujon, and a host of others. Indeed, so many and so various are the figures that hasten across the field of vision that the effect is a little kaleidoscopic. Some preliminary chapters furnish a background by setting forth the general conditions of the society of the Renaissance, the main current of its ideas, and its historical connection with the past. It is perhaps inseparable from the plan of the book, perhaps also in a measure due to the character of the period, that the general impression it leaves is somewhat confused, fragmentary, and disconnected. But there is much information in the book, and it may be read with pleasure and profit by any who seek an agreeable introduction to the first half of the sixteenth century in France. The serious student will go at once to the sources from which it has been drawn. The mechanical execution of the book is excellent, and its attractive pages are freer from misprints than is often the case with books containing so many foreign names and quotations. There are, however, a few rather irritating ones,—for instance, *Causeries de lundì* (p. 226). And one wonders whether the long-suffering "proof-reader" could be justly held responsible for making the title of du Bellay's well-known dainty lines read in English "A Sower of Corn, to the winds."

*Habitability of
the solar planets.*

Mr. Garrett P. Serviss is well known as an entertaining writer upon popular themes in astronomy, and his latest work, "Other Worlds" (Appleton) will add to his reputation as a trustworthy popularizer of one of the most abstruse of the sciences. His aim, in the book before us, is to present an account of the planets of the solar system from the standpoint of their habitability. While freely admitting that intelligence may exist in worlds which are quite unfit for human habitation, Mr. Serviss refuses to

be drawn aside into fruitless speculations on such matters, and confines himself to the simple question whether our planets are at present suited to the support of such life as exists upon the earth. One by one, from coy Mercury to slow-footed Neptune, the major planets are passed in review, and the latest and most authoritative observations of the appearances and physical conditions of these bodies are discussed in a fair-minded judicial fashion. The asteroids and the satellites of the planets are also considered; an entire chapter is devoted to an admirable description of conditions at the surface of our moon. Flights of fancy are not wanting, but they are founded upon fairly well established facts, and add to the charm of the writer's treatment of the subject. Even professional astronomers, who usually have scant patience with speculations concerning the habitability of other worlds, will find little to criticise, even when the author touches upon such a theme as the possibility of æreal navigation upon Venus. Occasionally full credence is given to supposed discoveries which have not yet been verified; an instance of this is found on page 195, where the ninth satellite of Saturn is mentioned. The concluding chapter contains six charts showing the chief stars of the zodiacal constellations; these are to be used in connection with the Nautical Almanac or some other source of information with reference to the apparent positions of the planets in the heavens. Thus the reader may acquaint himself with them, and watch their wanderings in starry fields.

*A manual of
every-day
philosophy.*

Dr. Robertson Nicoll has lately told us that "the highest wisdom is to be found in commonplaces." Like children, with their fondness for endless repetition in their plays, we delight to exercise our minds along well-worn grooves. Mr. R. de Maulde la Clavière, in his latest book, "The Art of Life" (Putnam), gives us all the pleasure of imagining we are thinking, without the fatiguing exertion of thought. How trite, yet how true, are his observations on the hideous designs of much of our wallpaper; and what responsive chords he touches in alluding to its effect upon us in hours of sickness when we are condemned to lie with eyes riveted upon its floral monstrosities and its absurdly impossible foliage! And yet, to do him justice, he is occasionally thought-provoking, and even instructive. "The choice of colours for our rooms," he says, "demands the greatest care. Red, without affecting men as it affects bulls, stimulates them to energetic action, or at least to movement, to such an extent that in Germany red has been employed in certain factories as a flip to activity!" In his philosophy of life he finds love to be the all-important thing. "We must love something, but what?" he asks; and then, like the true Frenchman that he is, sends us to woman to round out and complete our lives. Indeed, as might have been expected from the author of that subtle study in feminism,

"Women of the Renaissance," the gentler sex claims a large share of his space; and, it should be added, he handles the theme with delicacy, and at times with distinction. Mr. George Herbert Ely's translation strikes us as excellent.

*Animal life
of long ago.*

The story of the rocks is one in which the leaves are turned but slowly, and, like the palimpsest, the writing must often be restored before the untrained reader can scan the tale. It is the dragon chapter which Professor H. G. Seeley has given us in his "Dragons of the Air" (Appleton), an account of extinct flying reptiles. The author is the authority upon Pterodactyles, and gave to the public the results of his many years of investigation in a series of lectures now presented in book form. The work is in the main technical, intended for the palæontologist, though the broader phases of the subject are not neglected. Thus the habits and affinities of these ancestral forms are discussed and the principles of palæontological interpretation are elucidated.—Of a more popular vein is "Animals of the Past" (McClure, Phillips & Co.), from the pen of Mr. F. A. Lucas, one of the curators of the United States National Museum. His connection with this public institution has given the author an excellent opportunity to find out the lives of public interest in palæontology, and his book answers many questions concerning fossils, their methods of formation, their affinities and their meaning. Popular misconceptions, such as fossil men and living mammoths, are explained, and an effort is made to give the real facts concerning the size and nature of extinct monsters. The illustrations in this book are noteworthy—since they combine the scientific imagination of the author and the artistic skill of Mr. Charles R. Knight. The author's style is free and easy, and he has furnished a very readable book. Each chapter closes with a few references to pertinent literature of reliable character, and the museums are noted in which the best examples of the animals described may be seen.

*Life of Victoria,
by one of her
own family.*

The Marquis of Lorne (now His Grace the Duke of Argyll) was a most appropriate person to be selected to write a life of the late Queen Victoria. A son-in-law of the great queen, he was familiar with her home-life—one of the best indexes of character in any person. "V. R. I. Queen Victoria, her Life and Empire" (Harper) is a well-written, eminently readable biography. It traces the great queen from her early days, through her whole long career, to her demise; devoting by far the larger part of the book to her life anterior to the death of the Prince Consort in 1861. The author handles his material with wisdom and a due sense of proportion, though the reader would often be greatly delighted if he could obtain a little fuller picture of political affairs as seen from the palace. Of course, the picture as given is mainly that seen and painted by the royalty,

but its dimness is often a source of disappointment. After the death of Prince Albert, Queen Victoria showed the hardest heroism. The affairs of state, as the years grew on, became more and more complicated. The events on the European continent and in Asia, between the seventies and eighties, among Germany, France, Russia, and the East, added greatly to her burdens of state. But she was brave, heroic, and full of faith. Her voice was ever against war, and for everything that made for peace. The last years of the Queen were full of pathos, well described in this volume, and affectionately appropriate.

*The study of
dependent and
delinquent classes.*

Professor Charles R. Henderson's "Introduction to the Study of the Dependent, Delinquent, and Defective Classes, and of their Social Treatment" (Heath) provides material that should awaken the interest of intelligent philanthropy, and undertakes "to aid educated social leaders to enter upon a method of study which will conduct them to codified results of wide experience and investigation, so that they may think more effectively, observe more shrewdly, and coöperate in the wisest methods of action." Naturally, such a book must have more than a passing interest for every thoughtful person who concerns himself about the welfare of his less fortunate fellow-men. The book is intended, primarily, as a text-book for colleges and universities; but its scope and purpose are much wider. The author has divided his work into four parts,— "The Phenomena of Dependence and their Explanation," "Social Organization for the Relief and Care of Dependents," "Social Arrangements for the Education, Relief, Care, and Custody of Defectives," and "An Introduction to Criminal Sociology." An appendix gives valuable suggestions to the student, indicates what authorities can be consulted if further investigations are desired, gives brief summaries of measurements, several valuable tables, and copious references in support of the text. The questions discussed show mature judgment, painstaking investigations, careful study of the best literature of the time, and a happy faculty of presenting ideas and conclusions succinctly and yet in a manner likely to provoke further investigation on the part of the inquiring mind.

*The "Riverside"
life of Irving.*

In the opening of his compact biography of Washington Irving in the Riverside Biographical Series (Houghton), Mr. Henry W. Boynton tells us that Irving's "original publishers are now selling, year by year, more of his books than ever before." This is interesting as a bit of literary statistics; but when, interpreting for us, he adds, "There is little doubt that his work is still widely read, and read not because it is prescribed, but because it gives pleasure; not as the product of a 'standard author,' but as the expression of a rich and engaging personality, which has written itself like an

endorsement across the face of a young nation's literature," there will doubtless be many to raise dissenting voice. By Mr. Boynton's own showing, the larger body of Irving's work is, if not exactly mechanical, at least lacking in the fire of genius. He also makes it clear that, while Irving was not quite a *dilletante* in his attitude toward literature and life, his inspiration was rather that of sentiment than passion. We need not insist too much on the strenuous life to make it apparent that the impress of such a personality through its own immediate power is not likely to be great upon the reading world to-day. For the purposes of this brief biography, however, it is well that the author thinks otherwise. His enthusiasm for his subject, the easy fluency of his style, his nice sense of proportion, make the book a very pleasant volume for a winter evening by the fire. As biography, it is perhaps better reading than Irving's own life of Washington, and the reader may have more assurance of his author's accuracy.

*Garden-making
on walls
and water.*

If we were not over-civilized, it is not likely we should yearn for such an admixture of nature and art as is implied in Miss Gertrude Jekyll's "Wall and Water Gardens" (imported by Scribner). It is one of several score of recent works of its kind, and shows that the subject has become one for specialization in limiting itself to the consideration of "simple ways of using some of the many beautiful mountain plants and the plants of marsh and water." As in most works on horticulture, it is written by an amateur for amateurs, and has in consequence a literary flavor throughout the text, the bolus of instruction being made palatable thereby. The walls referred to are not necessarily those of houses; many of them, in fact, are what are called "fences" in New England, and most of them are erected in spots that need that sort of beautification. Nor are the waters spoken of necessarily natural streams; small ponds and pools, tubs even, will suffice for implanting aquatic plants and lending variety to the scene. There is due recognition of the formal gardening that is coming into fashion once more, and the book is both thorough and sincere without being technical. It is embellished with many half-tone reproductions of photographs, and will be treasured by the amateur gardeners and nature-lovers for whom it is designed.

*The priestly
element in the
Old Testament.*

Advanced students of the Bible are differentiating the various elements of its literature, its religion, and its philosophy, so that thereby they may be the better prepared to appreciate the development of the nation in the midst of which these different ideas grew up. "The Priestly Element in the Old Testament" (University of Chicago Press), by President W. R. Harper, is a series of constructive studies for advanced Bible classes. It is essentially a student's book, analyzed for elaborate work with copious

references to scripture texts, and many solid pages of references to English, German, French, and other literature on the themes under discussion. These scripture and outside references are ample for the most ambitious student of this theme. Part I. deals with the general scope of the priestly element; Part II. with the history of worship in the earlier, middle, and later Old Testament periods — according to the arrangement of the history on the modern evolutionary hypothesis. Part III. is a comparative study of the laws and usages of worship. These pertain to the priest, the place of worship, sacrifice, feasts, the Sabbath and kindred institutions, clean and unclean, and prayer and related forms of worship. The book is not intended for, neither will it prove to be, interesting reading. It is first and last an outline, such as can be most profitably used by students in investigative work.

*Ruskin's
principles of
art-criticism.*

Foremost among the men who have contributed toward the two coordinate movements that are destined to make the twentieth century illustrious was John Ruskin. A social reformer as well as an art critic, he stood chief among those who have insisted upon the incorporation of Christian principles into ordinary business relations, and upon the application of art to common life. The principles of these reforms have so saturated society that they are now accepted by many persons who have never read Ruskin's books, and who would be dismayed in contemplation of the shelf-full of volumes in which they are imbedded. A volume of "Ruskin's Principles of Art Criticism," compiled by Miss Ida M. Street and published by H. S. Stone & Co., performs a real service in selecting and classifying and arranging the most fundamental of his utterances, prefacing each group with an adequate though brief introduction concerning the special point of view. The predominant note in Ruskin's teaching, whether in art or political economy, is a spiritual one, as opposed to the materialism of the eighteenth and of the first half of the nineteenth centuries. Both as editor and expositor, Miss Street has brought this spiritual meaning clearly to the reader, and the work is to be commended as one of the best of its kind.

*National parks
and reservations.*

No one has done more to draw the attention of the public to the desirability and necessity of forest preservation than Mr. John Muir, the "veteran of the Sierras," whose recent book on "Our National Parks" (Houghton, Mifflin & Co.) embodies some of his most trenchant appeals for public interest and legislative action. The forest reservations, now so extensive, and our great national parks, the breathing-places for the people, owe much to his untiring efforts. Nature wild and free is Mr. Muir's delight, and he takes his readers through these great public parks and reservations, many of which are as yet but little known, with a sympathy which inspires and an enthusiasm which is conta-

gious. He rejoices in the flowers, the wild beasts are his friends. He delights in the trees, and worships the sequoid — and who would not bow at such a shrine? The prophet of the big trees is as free and unrestrained in his marshalling of adjectives as he is in his lonely travels in the Sierras, and his descriptions are as unconventional as the waterfall or the mountain peak which charms. Perhaps life in the open conduces to breeziness of style.

*A study of
British shells.*

The latest volume in the "Library of Natural History Romance" (Frederick Warne & Co.) is Mr. Edward Step's "Shell Life," an introduction to the British Mollusca. The author is a well-known leader among the many natural history field-clubs of England, and his book is planned to meet the needs of the unscientific lover of nature. The greater part of the Mollusca indigenous in the British Isles and adjacent seas are briefly described in this little volume, whose utility is greatly enhanced by over six hundred excellent illustrations. The work is not intended to be a shell-collector's manual, but rather to encourage a study of the living animals. Their structure, habits, mode of life, enemies, their many modifications for protection, and the adaptations to their surroundings, are brought into greater prominence than is usual in works of this class. Well planned and well executed, it is a model popular guide. In accordance with the custom fostered in these societies of natural-history amateurs, our author uses common names for the shells. In a popular work this may be commendable; but it may become quite as pedantic and disagreeable as the binomial nomenclature of science. Contrast the "Pod Razor" with *Solen viliqua*! Euphony and precision, if not also usage, sanction the latter, while the former has only the vernacular to commend it. A recent writer has well said: "Scientific names are no harder than others, simply less familiar, and when domesticated they cease to be hard."

*A sketch of
Edwin Booth.*

Mr. Charles Townsend Copeland's life of Edwin Booth, traces the career of the great tragedian in a manner characteristic of the "Beacon Biographies" — in which series it appears. The author has quoted freely from previous records, and has also added to his own opinions extracts from contemporary authors. A number of hitherto unpublished letters, written by Booth to Mr. Thomas Bailey Aldrich, reveal incidents and minor touches of an eventful life. A rare photograph, which Booth considered his best likeness, is reproduced as frontispiece —

"It was thus
He looked; such pallor touched his cheek;
With that same grace he greeted us —
Nay, 'tis the man, could it but speak!"

Mr. Copeland's book is one to be read attentively by those who take an intellectual interest in stage

history; owing to its conciseness, it recalls a very scarce volume (published in 1846) called "The Actor," a biographical sketch of the elder Booth.

*Material for
the history of
the Civil War.*

It is not with great expectations of either pleasure or profit that one takes up a book which on its face shows that it has been written by a man who is possessed by one idea, especially if the idea is a small one and the book is published by the author. Such a book is "The Assassination of President Lincoln," written and published by Mr. Osborn H. Oldroyd, of Washington, D. C. But the experience of the writer has been like that of him of old who came to scoff and remained to pray. He is glad to acknowledge that he has read the book with interest, and with the profit that comes from the study of abnormal character as it may affect a nation's history. The author has carefully worked out every detail in the lives of the conspirators during the days that preceded the assassination, and their pursuit, trial, and execution; and the book deserves a place on the shelves that hold the materials for the history of the Civil War. There are eighty-two illustrations.

BRIEFER MENTION.

"Philippine Affairs: A Retrospect and Outlook," is the title of the book which contains President Jacob Gould Schurman's recent Boston address, now put forth in convenient shape by the Messrs. Scribner. It is a publication which deserves the attention of all thoughtful Americans. President Schurman is not exactly an anti-imperialist yet, but we have hopes of his complete conversion in time, for it has been evident all along that his conscience was troubling him, and that he has found it hard to approve of the administration policy of the past three years. We particularly call attention to these closing words: "Any decent kind of government of Filipinos by Filipinos is better than the best possible government of Filipinos by Americans." If this principle of action be once accepted, everything else that can fairly be urged in behalf of our national honor and ideals will follow as a logical consequence.

The name of John Amos Komensky, under its Latinized form Comenius, is well known to students of the educational art. That he was a philosopher whose speculations embraced a far wider field than that of education is a fact not so widely known. His "Labyrinth of the World," for example, although a work of his youth, is one of the classics of Bohemian literature, and presents a wonderful picture of the life and thought of the early seventeenth century. This famous work, which is of the class that includes the "Utopia" and the "Civitas Solis," is also an allegory that has certain affinities with the "Pilgrim's Progress." It is different, because Komensky was a scholar of wide range, whereas Bunyan was a man of comparatively untutored mind and narrow outlook. Count Lützon, in making an English translation of this work, has done a real service to comparative literature, and made accessible a really important document in the history of modern thought. (Dutton.)

NOTES.

A new edition of Mr. Richard Le Gallienne's paraphrase of Omar, with fifty quatrains in addition to those before published, is sent us by Mr. John Lane in a tastefully-printed volume.

A new edition, with illustrations, of Mr. Reuben Gold Thwaites's "Down Historic Waterways," which has been out of print for several years, will be published shortly by Messrs. A. C. McClurg & Co.

A "Handbook of the Trees of New England," by Messrs. Lorin R. Dame and Henry Brooks, is published by Messrs. Ginn & Co. It gives botanical descriptions of the arboreal species of the New England States, and has nearly a hundred full-page plates by way of illustrations.

Three German texts just published by Messrs. D. C. Heath & Co. are Lessing's "Minna von Barnhelm," edited by Dr. Sylvester Primer; Körner's "Zriny," edited by Dr. Franklin J. Holzworth; and Herr Heyse's story of "Niels mit der Offenen Hand," edited by Professor Edward S. Joynes.

An interesting exhibition of choice first editions and books in fine and unique bindings was held by Messrs. Charles Scribner's Sons at the Auditorium, Chicago, from February 21 to 27. The work of nearly all of the leading American, English, and foreign binders was represented in the exhibit.

The Open Court Publishing Co. send us a volume of translations from Leibniz, made by Dr. George R. Montgomery. The contents include the "Discourse on Metaphysics," the "Monadology," and the correspondence with Arnauld. M. Paul Janet writes a philosophical introduction to the volume.

An excellent translation of M. Charles Wagner's "The Simple Life" is published by Messrs. McClure, Phillips & Co. Miss Mary Louise Hendee is the translator, and an introduction and biographical sketch of the author are supplied by Miss Grace King. The book itself is one that deserves the widest reading.

Two lectures on Newman, constituting an appreciation of that great theologian and still greater writer, are comprised in a volume by Dr. Alexander Whyte, published by Messrs. Longmans, Green, & Co. Some choice selected passages from Newman's writings are added to the lectures, and make up nearly one-half of the volume.

Mr. Nathan Haskell Dole is engaged in revising and enlarging his bibliography of Omar Khayyám for a new edition of the "Multivariorum" edition of the "Rubáiyát," to be published this Spring by Messrs. L. C. Page & Co. Mr. Dole, whose address is Jamaica Plain, Mass., will be grateful for any information regarding new material for this work.

A novel of unusual interest soon to be issued by Messrs. A. C. McClurg & Co. is Miss Ottilie A. Liljencrantz' "The Thrall of Lief the Lucky," a story of Viking days. The book will be elaborately illustrated in colors from paintings by Troy and Margaret Kinney. Messrs. McClurg have also in press a new edition (the thirteenth) of Mr. James Baldwin's "The Book Lover," beautifully printed at the Merrymount Press.

A new series of publications issued by the University of Chicago Press is entitled "Contributions to Education," and the numbers are octavo pamphlets of moderate size. Three have now been published, and three

others are announced. The numbers now on our table are "Isolation in the School," by Mrs. Ella Flagg Young; "Psychology and Social Practice," by Professor John Dewey; and "The Educational Situation," also by Professor Dewey. They are educational readings of the most stimulating quality, and deserve to be widely circulated.

"Thoughts from the Letters of Petrarch," selected and edited by Mr. J. Lohse, is issued by Messrs. E. P. Dutton & Co. in connection with Messrs. J. M. Dent & Co. of London. The reader of this daintily-printed book will agree with its editor that "those who only know Petrarch by his Sonnets, cannot fully understand his true genius, his pure and liberal mind, his great erudition, and the power and authority he had over his fellow-men."

Among the books of fiction to be issued by Messrs. Little, Brown, & Co. this Spring are the following: "The Heroine of the Strait," a romance of Detroit in the time of Pontiac, by Miss Mary Catherine Crowley; "The God of Things," a modern society novel, by Miss Florence Brooks Whitehouse; "The Eagle's Talon," a romance of the Louisiana Purchase, by Miss Shepherd Stevens; and "In the Country God Forgot," a tale of the Southwest, by Miss Frances Charles.

A little volume of child verse by Charles Lamb entitled "The King and Queen of Hearts," hitherto unauthenticated, will be published this Spring by Messrs. McClure, Phillips & Co., in a facsimile reprint of the original edition, with an introduction by Mr. E. V. Lucas. Noteworthy among other forthcoming publications of the same firm are a volume of "Unpublished Letters of Daniel Webster," and Signor Guglielmo Marconi's own account of "Wireless Telegraphy."

Mr. Elliot Stock, of London, is publishing a series of volumes entitled "The Church's Outlook for the Twentieth Century." A recent volume in this series is by Mr. Arthur Galton, and is entitled "Our Attitude toward English Roman Catholics and the Papal Court." The "Church," it need hardly be added, is the Anglican communion, and Mr. Galton, having been a Romanist in his earlier years, writes from an intimate acquaintance of the two organizations which he now compares.

TOPICS IN LEADING PERIODICALS.

March, 1902.

Agriculture, Scientific, in South, Need of. *Rev. of Reviews*.
Alabama Bicentennial, An. *Review of Reviews*.
Alps, Pennine, Sanctuaries of the. Edith Wharton. *Scribner*.
Arbitration, International. Hannis Taylor. *No. American*.
Arctic Cliff Dwellers. R. N. Hawley. *World's Work*.
Astronomer's Night's Work. T. J. J. See. *World's Work*.
Bandit, A California. O. P. Fitzgerald. *Century*.
Bavarian Bric-à-Brac Hunt. P. G. Hubert, Jr. *Century*.
Bible, English, Lineage of the. H. W. Hoare. *Harper*.
British Possessions, Public Debts of. Harold Cox. *No. Am.*
Burr, Aaron, Trial of. Ida M. Tarbell. *McClure*.
Chinese Exclusion in Australia. H. H. Lusk. *No. American*.
Dante as Lyric Poet. W. R. Thayer. *Atlantic*.
Desert, American, Wonders of the. R. T. Hill. *World's Work*.
Earth's Interior Heat, Utilization of. *World's Work*.
Editor, Provincial, Confessions of a. *Atlantic*.
Eliot, President, of Harvard. G. P. Morris. *Rev. of Revs.*
Elizabethan Theatre, The. Felix E. Schelling. *Lippincott*.
Emotion in Modern Art. Claude Phillips. *North American*.
England and War of Secession. Goldwin Smith. *Atlantic*.
England, The Heart of. John Corbin. *Scribner*.

Fiction, Point of View in. Agnes Repplier. *Harper*.
 Gardens and Window-Boxes. E. E. Rexford. *Lippincott*.
 Gardens, Joy of. Julius Norregard. *Harper*.
 German Emperor, The. W. von Schierbrand. *World's Work*.
 Germany, A Letter from. W. C. Dreher. *Atlantic*.
 Germany's Political Turning-Point. *North American*.
 Indian Policy, A New. W. A. Jones. *World's Work*.
 Isthmian Canal, The. Charles Morris. *Lippincott*.
 "King James" of Beaver Island. E. F. Watrous. *Century*.
 Korea and her Emperor. Alfred Stead. *Harper*.
 Kubelik, Jan. H. E. Krehbiel. *Century*.
 Language, Anarchism in. Joseph Fitzgerald. *Harper*.
 Life and Mind, Mysteries of. Carl Snyder. *McClure*.
 Loeb's Researches and Discoveries. *McClure*.
 Manchuria, Muscovite Designs on. L. Miner. *No. American*.
 March Meeting, An Old-Time. R. E. Robinson. *Atlantic*.
 Marconi and his Transatlantic Signal. P. T. McGrath. *Cent*.
 Marionette Theater in New York. F. H. Nichols. *Century*.
 Metaphysical Movement, The. Paul Tyner. *Rev. of Reus.*
 Missions, Practical. E. M. Bliss. *Review of Reviews*.
 Municipal Self-Government. E. B. Smith. *Atlantic*.
 Naval Lessons of the War, Some Neglected. *No. American*.
 Nerve Impulse, Nature of the. A. P. Mathews. *Century*.
 Nineteenth Century, Riddle of. Clara Morris. *McClure*.
 Patti, A Playmate of. Augusta de Bubna. *Lippincott*.
 Philippines—after an Earthquake. S. Bonsal. *No. Amer.*
 Philippines, Economic Future of. C. A. Conant. *Atlantic*.
 Philippines, Educational Problem in. F. W. Atkinson. *Atlan.*
 Power-Transmission, Longest in the World. *Rev. of Reviews*.
 Science, Measurements of, beyond our Senses. *Harper*.
 Sculpture, Frontier in. Arthur Goodrich. *World's Work*.
 Seashore Laboratory, A. H. F. Osborn. *Harper*.
 Senate, Constitutional Powers of. W. H. Moody. *No. Amer.*
 Society, American, Unting of. Frederic Emory. *W. Work*.
 South American War Issues. Edwin Emerson Jr. *Rev. of Rev.*
 Southern Question, The Real. E. C. Branson. *World's Work*.
 Southwest, Old Régime in the. A. E. Hyde. *Century*.
 Stevenson, In Samoa with. Isobel O. Strong. *Century*.
 Tennyson, Personal Recollections of. W. G. McCabe. *Century*.
 Theatre, Question of the. Brander Matthews. *No. American*.
 Trappist Monks, Flemish Home of. J. B. Osborn. *Lippin.*
 Trollope, Anthony. Gamaliel Bradford, Jr. *Atlantic*.
 Trusts in Light of Census Returns. W. R. Merriam. *Atlantic*.
 Tuberculosis Problem, The. S. A. Knopf. *North American*.
 University, Launching of a. D. C. Gilman. *Scribner*.
 U. S. Banking and Treasury System. J. H. Walker. *No. Am.*
 Vivisection. H. C. Merwin. *Atlantic*.
 War and Economic Competition. Brooks Adams. *Scribner*.
 Washington City, Improvement of. Charles Moore. *Century*.
 Westminster, Two "Grandes Dames" Buried in. *Lippincott*.
 Whipple, Bishop Henry B. H. P. Nichols. *Century*.

LIST OF NEW BOOKS.

[The following list, containing 66 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

The Life of Napoleon I. Including New Materials from the British Official Records. By John Holland Rose, M.A. Illus., 8vo, gilt tops, uncut. Macmillan Co. \$4. net.
 Constable. By C. J. Holmes. Illus., 8vo, uncut, pp. 75. "Artist's Library." Longmans, Green, & Co. \$1. net.

HISTORY.

The History of the World: A Survey of Man's Record. Edited by Dr. H. F. Helmolt; with Introductory Essay by the Right Hon. James Bryce, D.C.L. Vol. I., Pre-History—America and the Pacific Ocean. Illus., in colors, etc., 4to, gilt top, uncut, pp. 628. Dodd, Mead & Co. \$6. (To be completed in 8 volumes.)
 The Victoria History of the County of Norfolk. In 6 vols.; Vol. I., edited by H. Arthur Doubleday. Illus. in photogravure, colors, etc., 4to, gilt top, uncut, pp. 351. "Victoria History of the Counties of England." E. P. Dutton & Co. \$12. net.

Hochelaga Depicta; or, History of Montreal. Edited by Newton Bosworth, F.R.A.S. Illus., 12mo, uncut, pp. 234. "Facsimile Reprints of Early Canadian Books." Toronto: Congdon & Britnell. \$3.
 Mediæval Rome, from Hildebrand to Clement VII., 1073-1600. By William Miller. Illus., 12mo, pp. 373. "Story of the Nations." G. P. Putnam's Sons. \$1.35 net.
 The Rending of Virginia: A History. By Granville Davisson Hall. Illus., 12mo, pp. 622. Glencoe, Illinois: Archie C. Hall. \$2.

GENERAL LITERATURE.

The Language and Metre of Chaucer. Set forth by Bernhard Ten Brink. Second edition, revised by Friedrich Kluge; trans. by M. Bentinck Smith. 12mo, gilt top, uncut, pp. 280. Macmillan Co. \$1.50 net.
 Newman: An Appreciation in Two Lectures; with the Choicest Passages of his Writings Selected and Arranged by Alexander Whyte, D.D. 12mo, pp. 256. Longmans, Green, & Co. \$1.10 net.
 Pen and Ink: Papers on Subjects of More or Less Importance. By Brander Matthews. Third edition, revised and enlarged. 12mo, gilt top, pp. 277. Charles Scribner's Sons. \$1.25 net.
 Selections from the English Poets. Edited by Prof. Edward Arber, F.S.A. The Milton Anthology, 1633-1674. With portraits, 12mo, gilt top, uncut, pp. 312. Oxford University Press.
 Naked Truths and Veiled Allusions. By Minna Thomas Antrim (Titian). 24mo, pp. 112. Henry Altamus Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

Pendennis. By W. M. Thackeray; edited by Walter Jerrold; illus. by Charles E. Brock. In 3 vols., with photogravure portrait, 12mo, gilt tops, uncut. Macmillan Co. \$3.

BOOKS OF VERSE.

Castles in Spain, and Other Sketches in Rhyme. By Winifred Sackville-Stoner. 12mo, pp. 101. Abbey Press. \$1.
 The Silver Cord and the Golden Bowl. By Grace Adele Pierce. 12mo, pp. 148. Abbey Press. \$1.

FICTION.

Audrey. By Mary Johnston. Illus. in colors, 12mo, pp. 418. Houghton, Mifflin & Co. \$1.50.
 The Colonials: Being a Narrative of Events chiefly connected with the Siege and Evacuation of Boston. By Allen French. 12mo, pp. 504. Doubleday, Page & Co. \$1.50.
 The Methods of Lady Walderhurst. By Frances Hodgson Burnett. Illus., 12mo, gilt top, pp. 304. F. A. Stokes Co. \$1.25.
 The Giant's Gate: A Story of a Great Adventure. By Max Pemberton. Illus., 12mo, pp. 393. F. A. Stokes Co. \$1.50.
 Eve Triumphant. By Pierre de Coulevain; trans. from the French by Alys Hallard. 12mo, pp. 419. G. P. Putnam's Sons. \$1.20 net.
 At Large. By E. W. Hornung. 12mo, pp. 368. Charles Scribner's Sons. \$1.50.
 Wistons: A Story in Three Parts. By Miles Amber. 12mo, gilt top, uncut, pp. 346. Charles Scribner's Sons. \$1.50.
 The Cloistering of Ursula. By Clinton Scollard. Illus., 12mo, gilt top, pp. 273. L. C. Page & Co. \$1.50.
 Wolfville Days. By Alfred Henry Lewis; illus. by Fred-eric Remington. 12mo, pp. 311. F. A. Stokes Co. \$1.50.
 The Role of the Unconquered. By Test Dalton. 12mo, gilt top, uncut, pp. 329. G. W. Dillingham Co. \$1.50.
 Lachmi Bai, Rani of Jhansi, the Jeanne d'Arc of India. By Michael White. Illus., 12mo, uncut, pp. 297. J. F. Taylor & Co. \$1.50.
 Hester Blair: The Romance of a Country Girl. By William Henry Carson. Illus., 12mo, pp. 348. C. M. Clark Pub'g Co. \$1.50.
 Hold Redmere: A Tale. By Thomas Wood Stevens and Alden Charles Noble. 24mo, uncut, pp. 48. Ridgewood, N. J.: Alwil Shop.
 In White and Black: A Story. By W. W. Pinson. Illus., 12mo, pp. 357. Saalfeld Publishing Co. \$1.50.
 The Pagan's Cup. By Fergus Hume. 12mo, pp. 290. G. W. Dillingham Co. \$1.25.
 The Perverts. By William Lee Howard, M.D. 12mo, gilt top, pp. 388. G. W. Dillingham Co. \$1.50.

- The Riddle of Life. By J. Wesley Johnston. 12mo, gilt top, pp. 399. Jennings & Pye. \$1.50.
- A Fool's Year. By E. H. Cooper. 12mo, pp. 289. D. Appleton & Co. Paper, 50 cts.
- Mary Starkweather. By Corolin Crawford Williamson. 12mo, pp. 603. Abbey Press. \$1.50.
- Whither Are We Drifting? By Otto Stechhan. 12mo, pp. 249. Abbey Press. \$1.
- The Phantom Caravan. By Cordelia Powell Odenheimer. 12mo, pp. 131. Abbey Press. \$1.
- "Har Lampkins": A Narrative of Mountain Life on the Borders of the Two Virginias. By Abel Patton. 12mo, pp. 192. Abbey Press. \$1.
- Unrequited Love. By Otto Stechhan. 12mo, pp. 229. Abbey Press. \$1.
- A Moment's Mistake. By R. H. Holt-Lomax. 12mo, pp. 200. Abbey Press. \$1.
- A Paradise Valley Girl. By Susanna M. D. Fry, Ph.D. Illus., 12mo, pp. 312. Abbey Press. \$1.
- Frank Logan. By Mrs. John M. Clay. 12mo, pp. 223. Abbey Press. \$1.
- Father Manners: The Romance of St. Almanac's Church. By Hudson Young. 12mo, pp. 206. Abbey Press. \$1.
- The Grace of Orders. By N. B. Winston. 12mo, pp. 334. Abbey Press. \$1.
- Esther Hills, Housemaid. By Caroline Parsons. With frontispiece, 12mo, pp. 198. Abbey Press. \$1.
- Fairview's Mystery. By George H. Marquis. 16mo, pp. 84. Abbey Press. 75 cts.
- Where the Magnolias Bloom: A Tale of Southern Life. By Frederic Bacon Cullens. 16mo, pp. 79. Abbey Press. 50 cts.
- A Dog-Day Journal. By Blossom Drum. 16mo, pp. 112. Abbey Press. 50 cts.

TRAVEL.

- A Golden Way: Being Notes and Impressions on a Journey through Ireland, Scotland and England. By Albert LeRoy Bartlett. Illus., 12mo, pp. 161. Abbey Press. \$1.50.

RELIGION.

- Our Attitude towards English Roman Catholics, and the Papal Court. By Arthur Galton. 12mo, uncut, pp. 156. London: Elliot Stock.

POLITICS.—ECONOMICS.—SOCIOLOGY.

- A History of Political Theories, Ancient and Mediæval. By William Archibald Dunning, Ph.D. 8vo, gilt top, pp. 360. Macmillan Co. \$2.50 net.
- Principles of Western Civilization. By Benjamin Kidd. 12mo, pp. 538. Macmillan Co. \$2. net.
- Russian Political Institutions: Their Growth and Development from the Beginning of Russian History to the Present Time. By Maxime Kovalevsky. 8vo, pp. 299. University of Chicago Press. \$1.50 net.
- The War in South Africa: Its Cause and Conduct. By A. Conan Doyle. 12mo, pp. 139. McClure, Phillips & Co. Paper.
- The Social Evil, with Special Reference to Conditions Existing in the City of New York: A Report Prepared under the Direction of the Committee of Fifteen. 8vo, gilt top, uncut, pp. 188. G. P. Putnam's Sons. \$1.25 net.
- Lectures on the Theory of Economics. By Frederick Charles Hicks. 12mo, pp. 289. University of Cincinnati Press.

PHILOSOPHY AND ETHICS.

- Philosophy of Conduct: A Treatise of the Facts, Principles, and Ideals of Ethics. By George Trumbull Ladd. Large 8vo, pp. 663. Charles Scribner's Sons. \$3.50 net.
- Mental Growth and Control. By Nathan Oppenheim, M.D. 12mo, gilt top, uncut, pp. 296. "Personal Problem Series." Macmillan Co. \$1. net.
- Kant's Prolegomena to any Future Metaphysics. Edited in English by Dr. Paul Carus. 12mo, pp. 301. "Philosophical Classics." Open Court Pub'g Co. Paper, 50 cts. net.
- Leibniz's Discourse on Metaphysics, Correspondence with Arnauld, and Monadology. Trans. from the originals by Dr. Geo. R. Montgomery. 12mo, pp. 272. "Religion of Science Library." Open Court Pub'g Co. Paper, 35 cts. net.

BOOKS FOR SCHOOL AND COLLEGE.

- Cours Complet de Langue Française. Par Maxime Ingres. Premier volume, troisième édition. 8vo, pp. 314. University of Chicago Press. \$1.50 net.
- Geschichten von Deutschen Städten. Erzählt von Meno Stern. 12mo, pp. 420. American Book Co. \$1.25.
- A Study of Macbeth. By Charlotte Porter and Helen A. Clarke. 12mo, pp. 144. American Book Co. 56 cts.

MISCELLANEOUS.

- The Vivisection Question. By Albert Leffingwell, M.D. 8vo, pp. 267. New Haven: Tuttle, Morehouse & Haven Co. \$1.25.
- Animal Experimentation: A Series of Statements Indicating its Value to Biological and Medical Science. 8vo, uncut, pp. 177. Little, Brown, & Co. Paper, \$1.
- Delsarte System of Expression. By Genevieve Stebbins. Sixth edition, revised and enlarged; illus., 12mo, pp. 507. New York: Edgar S. Werner Co. \$2.
- Graded Physical Exercises. By Bertha Louise Colburn. Illus., 12mo, pp. 389. New York: Edgar S. Werner Co. \$1.

CLAUDIA *The New Romance*

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No. 378. MARCH 16, 1902. Vol. XXXII.

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INTERNATIONAL AMITY.

A full generation has now passed since the publication of "The Coming Race," by the versatile novelist who had given us books as various as "Pelham," "A Strange Story," "Harold," "The Caxtons," and "Kenelm Chillingly." This forecast was impressive in many ways, but in no way more impressive than in its assertion that war would eventually be made impossible through improvements in the means of destruction. Weapons would become so deadly that war would practically mean annihilation of the contending forces, and the good sense of the nations would prevail in the abandonment of this barbaric way of settling disputes. The past thirty years have witnessed, not exactly the literal fulfillment of this prediction, but marked progress in the direction of its fulfillment, and, as a natural consequence of the increased effectiveness of fighting instruments, a marked reluctance to resort to the arbitrament of war.

Within much more recent years, a great Russian authority upon the art of war, as well as a man of the widest experience in practical affairs, has argued with convincing logic that war is fast becoming a practical impossibility. This beneficent result of scientific progress is due, not simply, as in Bulwer's argument, because of the increasing deadliness of weapons, but rather because, with this increasing deadliness, the advantage to the defense becomes so much greater than the advantage to the attack that all wars of the ordinary type, in which an invading army seeks to conquer a foreign country, must henceforth be so hopelessly one-sided as to be entirely futile. The position of the late M. de Bloch has received ample confirmation during the course of the distressing struggles of the last three years, in South Africa and the Philippine Islands, and the lesson of these conflicts is not likely to be missed. Entirely aside from the moral issues involved, both of these wars have borne out the essential assertion of M. de Bloch that a small body of men, armed with the modern means of defense, can resist, for an indefinite period, an invading body of overwhelmingly superior strength. In making this principle clear, it

may well happen that these wars will prove to have been blessings in disguise, and that the last turning-point in the centuries may prove to have been a real turning-point in the history of mankind.

A glance at the European situation seems to us also to offer reassuring signs. A few years ago a general conflict of the powers seemed inevitable, and it was doubtful whether the century would end without the precipitation of hostilities. To-day the danger seems far less imminent, and it looks as if the great international rivalries and jealousies might somehow be settled by peaceful means. There is the Hague Conference, for example. It is customary to speak slightly of that remarkable gathering, but it was nevertheless symptomatic of the growing strength of cosmopolitan opinion. This is a factor in warfare which must henceforth be recognized, and, while it has not averted the deplorable wars of the last few years, it has made those responsible for them feel very uncomfortable. We have little doubt that the historian of the future will look back to the Tsar's eirenicon as to the beginning of a new era in international relations, and that the permanent tribunal which remains as the substantial result of the Hague Conference will be invoked more than once.

The growing conviction of the impossibility of accomplishing by means of warfare what has been easily accomplished by the stronger force in past years is already acting as a quiet deterrent upon the minds of generals and statesmen. Coöperating with this influence is the other influence which comes from the growth of international sympathies and the cementing of the bonds of friendship in many obtrusive and unobtrusive ways. There is a story afloat that Prince Henry of Prussia the other day, in an expansive moment, said that he was having the time of his life in America, adding that when at home they only used him to send to funerals. Certainly a better use has been found for him than that, when his few days' stay in this country has been productive of so much good-will and mutual esteem between the two great nations concerned in the exchange of courtesies. When the surface-character of the visit, its pomp and its parade, shall have been forgotten, when the tumult and the shouting shall have died away, its symbolical character will remain as the one memorable thing about it, and will be likely to influence the relations between Germany and America for many years to come. The visit will remain a gracious memory long after the

glitter of the event shall have grown dim in our recollection.

Another recent event of similar significance has been the visit of the Baron d'Estournelles de Constant, bearing the greetings of the great European Republic to its sister Republic in the West. This distinguished statesman, journeying from Paris to Chicago for the express purpose of paying a Frenchman's tribute to the memory of the greatest of Americans, has pleaded in eloquent terms for the cause of international good will, for the sinking of political jealousies and commercial rivalries in the larger interests of the common humanity of the race, and wherever he has spoken, his noble idealism — which is nevertheless that of a practical man of the world — has aroused echoes of responsive sympathy in the breasts of his hearers. Now the influence which is represented by such visits as these, and supplemented by the many other modern agencies which tend to the creation of a mutual understanding between our own people and those of a foreign country, amounts in the total sum to an incalculably great force exerted in the interests of civilization and for the removal of ancient prejudice. Whenever men are brought together on the basis of a common interest, whether intellectual or social, the racial barriers erst raised between them are at once cast down, and are as if they had never existed. Every international gathering of men of politics, of science, or of literature, offers a silent but effective protest against the passions which set nations at war with one another.

We do not expect that the world will be swayed by reason alone for many generations yet. Nevertheless, the ascendancy of reason is by slow degrees making itself felt. In spite of all discouragements, "man is being made," in Tennyson's phrase, and

"Prophet-eyes may catch a glory slowly gaining on the shade."

To the logical mind the outcome of the evolutionary process, however long-delayed, is sure. Such a mind must admit that even patriotism is selfishness, although at several removes from what we commonly call by that name. There is the selfishness of the individual, first of all, which has no redeeming quality. Then there is the selfishness of the family, in which the element of altruism first appears. Then there is the selfishness of the clan, the nation, and the race, and in each of these stages of the sentiment the altruistic character becomes more and more marked, until the clear thinker

finds it impossible to believe that even race should set an absolute barrier to his sympathies, or that anything less than the whole of mankind should be held in his affection. To take this final step to a complete altruism is, no doubt, to overcome the "last infirmity of noble mind,"—no easy task,—yet was it not taken by a Roman freedman over two thousand years ago, and did not the audience in the Roman theatre greet with thunders of applause the famous line which declared that no man may remain unconcerned by aught that touches the interests of humanity at large?

COMMUNICATIONS.

WHO READS THE GOOD OLD BOOKS?

(To the Editor of THE DIAL.)

A recent article in "The Atlantic" gives a just and appreciative tribute to the poet George Crabbe, which I am sure will do something toward the revival of his poetry, if it is in need of reviving. The writer in "The Atlantic" wonders why Crabbe is not now read. Permit me to answer that he is read. Let no one draw the inference that because standard books are not advertised and bruited in the critical and personal columns of newspapers and magazines, therefore they are not read. They do not need such exploitation; they have passed that unhappy experimental stage, and have come finally to their own. They rest from the dread ordeal which a novel venture must undergo. The crowd goes to see a new invention put in operation; when it is a success, they stay at home and reap and enjoy the benefits of it.

Crabbe, and many other good old authors like him, are still read by those to whom newspaper advertising and uncritical puffery of books have become a nuisance and a stench in the nostrils. It seems as though the last degradation of literature had arrived when quantity rather than quality is the criterion. But let us take courage; it is only noise, bluster, superlatives, large type, and monotonous adjectives that make us feel for the moment that all discrimination is submerged, all real distinction no longer possible. Far away in more quiet seats, the wise and sincere lovers of good literature are still reading good books, the good old ones, and sometimes the good new ones which are equals of the old and by some miracle creep in between the pushing and blatant hundred-thousand editions of phenomenal and soon-to-be-forgotten works.

What, in general, is a new book? It is one you do not care to read again,—only another, newer one. Such books are printed to sell; they do not endure, and never do they depose the old. They may be kept on the surface of a shallow and rapid stream, but sink when they come to deeper and wider waters, waters navigated by experienced pilots sailing by the sun and stars. All the while these monstrous editions of popular books are being printed, there goes on the quiet sale and reading of those to which the seal of time and fame has been set, and from which the accidents of chance have been eliminated. The fact that certain writers are relegated to the rear in catalogues, and are

no more mentioned by reviewers, is no index to their real place in literature or to their permanent sale.

A recent critic, in a publication devoted incidentally to the review of books and chiefly to miscellaneous literary news and gossip, had the temerity to state, in effect, that there was no longer any sale for Emerson's writings. He had his ready figures,—for these critics are mathematical in their distribution of honors to authors, and settle their position by the formula, "How many copies does he sell in a week?" They forget to inquire in regard to the steadiness of the demand, or the class of readers,—which latter point is the most important of all for any just estimate of the ultimate fate of a book.

As for Crabbe, I repeat that he is read. I am a very obscure person, living in one of the most remote corners of New England; yet I still read Crabbe with admiration, and I know of others who do. I cannot believe that we are exceptional; nor can I doubt that among those of larger opportunities, and with an ambition to know the best in English literature, there must still be numerous readers of Crabbe's "Tales." But whether there are or not, makes no difference to us. We stand up boldly, and are not ashamed to declare that we read and admire these works, and that they ought to be read and admired. If we need an ally and defender, there is Edward FitzGerald, a man whose instincts were infallible in poetry.

I was very glad to see that the writer in "The Atlantic" laid much emphasis upon the "atmosphere" of the "Tales." This is true insight. To be sure, "atmosphere" is rather a large and a vague word; but there is none nearer the thing meant, and after reading Crabbe one may feel the force of the term and need not try to analyze it. Let him enjoy it, and give the poet his due measure of praise. This "atmosphere" is, I believe, the distinguishing characteristic which Crabbe would claim for his work; for, contrasting his own style—in the preface to the second series of "Tales"—with that of Pope, he says that the poems of Pope are without "atmosphere."

The style of Crabbe is simple enough; it has no conceits and little embroidery; the plots are rather bare and loose-jointed. When he paints "men, manners, and things," which he says is his chief aim, his pen is truly his own, and inimitable. This is why I believe he is still read,—such is my faith in the living strength and continuance of the attraction which real literature possesses.

JOHN ALBEE.

Pequaket, N. H., March 5, 1902.

PROFESSOR MÜNSTERBERG'S BOOK ON AMERICA.

(To the Editor of THE DIAL.)

Many Americans, not conspicuously lacking in loyalty to their land and its institutions, will deeply regret Dr. Wergeland's censure, in THE DIAL for Feb. 16, of Professor Münsterberg's "American Traits from the Point of View of a German." Sincere students of international relations have for years yearned to see such a candid expression concerning America, after all the prejudices, caricatures, and traditional misrepresentations upon which the Germans are everlastingly harping. Here is a foreign scholar with eyes and a heart, fair-minded, sound, and modern, who actually tells the truth, the whole truth, and nothing but the truth. He shows how ignorance has led to mutual antipathy where there should be sympathy between Americans and Germans; as he significantly puts it, "they do not like each

other, because they do not regard each other as gentlemen." Professor Münsterberg is the first man, as far as I know (with the possible exception of Herman Grimm), to show that the typical American is an idealist through and through, and not essentially greedy and vulgar, brutal and corrupt. Quite as helpful are the little-understood truths which he tells us about his own people (of unusual interest being his comparison between the Emperor William and Theodore Roosevelt), and even more valuable are his open, friendly, and impartial suggestions about some features of our own civilization.

Is it true that America prefers to work out its difficult problems "with little aid from foreigners"? In my opinion, such aid is most welcome, when tendered in a wise and humane spirit. JAMES TAFT HATFIELD.

Evanston, Ill., March 7, 1902.

THE DICTIONARY MADE FOR MAN.

(To the Editor of THE DIAL.)

Anent some recent discussion in your columns of the permissibility of "proven" as past participle of "prove," and of similar discussions regarding "correct usage," I beg to call attention to a recent address of Professor E. S. Sheldon as President of the American Modern Language Association, entitled "Practical Philology." As one of the chief workers on the last edition of the International Dictionary he might be expected to favor the doctrine of the infallibility of the dictionary. But observe how he regards the matter:

"Among the misconceptions which embarrass us, especially at the outset, in our teaching is the narrow view often taken of the relation of grammar to language and of the dictionary to language. People are accustomed to look upon grammar as containing the rules to which they must conform in the use of language, and they are only too apt to think that the larger English dictionaries contain all the words that anybody has the right to use in speaking or writing English, and that any word in the dictionary may be so used. We should hardly need to explain that we look upon grammar simply as the description of the structure of a language, of its condition during some definite period of its constantly changing history, and that to us a dictionary is a more or less incomplete list of the words and phrases used in a language in some period of its life, with definitions, often inexact, of these words and phrases."

And further:

"We must accept the principle that in the use of language, whether it be a question of syntax that arises, or one about the proper pronunciation of a word, good usage is decisive. The philologist can perhaps tell what would be the regular pronunciation if phonetic laws were observed without any interference of disturbing influences, but it does not follow that the regular pronunciation is really the correct one."

And the same attitude is correct regarding the forms of the verb "prove," or any other matter of language. By various processes, such as analogy and euphony, strong verbs have become weak and weak verbs have become strong. If "prove" shows a tendency to develop a strong past participle after the analogy of "woven," there is no more reason for virtuous indignation and protest than when the orange develops a seedless "sport," or when the neglected apple reverts to its thorny kind. All are processes of nature. The dictionary was made for man, and not man for the dictionary. However, in an imperfect and belated way, the grammar and the dictionary attempt to tell the rank and file of us what good usage is.

W. H. CARRUTH.

University of Kansas, March 8, 1902.

The New Books.

MEMOIRS OF AN OBSERVANT WOMAN.*

King George the Second was one day promenading in state on the Broad Walk at Kensington with the Royal Family, when a little girl who, with her French governess, had come to view the spectacle, broke away from the astonished "mamselle" and danced up to his Britannic Majesty with the laughing salute,—"Comment vous portez-vous, Monsieur le Roi? Vous avez une grande et belle maison ici, n'est-ce pas?" Old King George was delighted with this *naïveté*, and desired the little maid to be brought often to see him. At these visits she frequently found her royal host either engaged with one of the court ladies or busy counting out his money, which he used to receive regularly every Monday morning; but he was always glad to break off and have a romp with his little friend. On one of these occasions he suddenly snatched the child up and popped her into a great china jar that stood in the room, shutting down the cover on her to prove her courage. But the little prisoner immediately began in a merry voice to sing the French song, "Malbruc," which so delighted her jailor that he straightway released her.

This lively and interesting child was Lady Sarah Lennox, fourth daughter of Charles, second Duke of Richmond, and Lady Sarah Cadogan. She was born in 1745, and was about five years old when she thus captivated her sovereign by her innocent charms. Fifteen years later the young Prince of Wales was smitten with her beauty and winsome ways, and soon after his accession made overtures of matrimony to her, which after some hesitation she accepted. But objections to the marriage were raised in various quarters, and the claims of Princess Charlotte of Mecklenburg were pressed upon the youthful ruler until he yielded and renounced the lady of his choice. She was touched rather with scorn at her lover's duplicity and inconstancy than with grief at his loss; and as her thoughts were just then preoccupied with the death of a pet squirrel, the whole affair moved her but little.

To the reader of Lady Sarah's life, romance—not free, alas! from evidences of human

*THE LIFE AND LETTERS OF LADY SARAH LENNOX, 1745-1826. Edited by the Countess of Ilchester and Lord Stavordale. In two volumes, illustrated. New York: Imported by Charles Scribner's Sons.

frailty — is its keynote, and fittingly enough, for she was the offspring of a romantic marriage. Its singular details are worth recording here. Charles, Duke of Richmond, one of the Lords of the Bedchamber to King George II., had been, as was not unusual in those days, married while yet a mere boy to a young lady not of his own choice. His girl bride was Lady Sarah, daughter of that Earl Cadogan who distinguished himself as a cavalry officer in the Duke of Marlborough's wars. This match was made to cancel a gambling debt, the young people's consent being the last thing thought of. The bridegroom, then Earl of March, was summoned from school, and the bride brought from her nursery; a clergyman was in attendance, and the children were told that they were immediately to be made man and wife. The young lady offered no comment, but the lad exclaimed, "They surely are not going to marry me to that dowdy!" Married, however, he was, after which a post-chaise was called, and the young husband was packed off with his tutor to make the "grand tour," while his bride was sent back to her mother. After some years abroad Lord March returned, a well educated, handsome young man, with no very agreeable recollections of his child wife. Thus it was that, instead of hastening to her embraces, he made his way to the opera, where he amused himself between the acts in examining the assembled company. He had not long been thus occupied when a very young and beautiful woman caught his attention, and he turned to a gentleman beside him and inquired her name. "You must be a stranger in London," was the reply, "not to know the toast of the town, the beautiful Lady March." Most agreeably surprised, the errant husband hastened to the lady's box and claimed her as his bride, — the very "dowdy" from whom he had scornfully turned away at their first meeting, but with whom he afterward lived so happily that she died of a broken heart within a twelvemonth of his decease in 1750.

To return to the subject of this sketch, Lady Sarah appeared as chief bridesmaid at the marriage of the king who had so ardently courted and so coolly rejected her, and she had the satisfaction of noting that even then he had eyes only for her. A few months later she herself was married, at the age of seventeen, to the eldest son of Sir William Bunbury. She continued to have many admirers after her marriage, and for one of them, her

cousin, Lord William Gordon, she appears to have entertained a warmer regard than consisted with her duty as a wife. A separation followed, and then a divorce; but after that the injured husband paid her occasional visits and even wished to remarry her. In 1781 Lady Sarah married the Hon. George Napier, who had lost his first wife two years before. He had served through the American war, and he afterward held high military office. By her second husband Lady Sarah became the mother of three daughters and five sons, including Charles, George, and William, who adopted their father's profession, rose high in the service, and all three took part in the Peninsular War, of which Sir William has left his well-known history. Charles was the conqueror of Scinde, and each of the three brothers was eventually knighted for distinguished services to his country. To her large family Lady Sarah appears to have been an exemplary mother, carefully providing for the education of her boys out of a very modest income, and in every way showing herself worthy of the high honor that her famous sons afterward brought her. Her husband's death in 1804 made her task the more difficult, until the king, her sometime lover, granted her a generous pension in recognition of Colonel Napier's services. She passed her declining years in London, where she died, surrounded by her children, at the age of eighty-one.

Such, in outline, is the life which the Countess Ilchester and her son, Lord Stavordale, have presented for our edification and amusement. Two contemporary memoirs, by the first Lord Holland and by Mr. Henry Napier, son of Lady Sarah, are here published for the first time in full; and they are followed by a generous selection from Lady Sarah's letters, and prefaced by a biographical introduction. Numerous portraits, many of them by Sir Joshua Reynolds, are handsomely reproduced for the adornment of the volumes. A short extract from the letters, which, by the way, are most carefully edited with abundant explanatory footnotes, appendices, and index, will serve to give their style. Writing in 1779 to her bosom friend, Lady Susan O'Brien, Lord Ilchester's daughter, she says:

"I am sure, my dearest Ly Susan, to please you with my account of dear Harry Fox, who has spent a week here; he is a *good portly* figure, but not a bit too fat to be active, stirring, an excellent walker, &, in short, it's nothing more than that he's inclined to fat. . . . All his accounts of the service are told with such modesty & propriety that it's charming; as to his

opinions, I dare not venture to give them for fear I should misquote his ideas by any mistakes, but this I'm certain of, he adores the Howes, he thinks America *cannot* be conquered, & laughs at the folly of supposing it; he says the Americans never plunder without leave, he *don't* say so of the English; he is tired of that sort of war, but longs to pursue all sorts, for tho' he don't say it I fancy his ambition is to be a general as soon as *proper*. . . . There are two fleets now at Spithead, one with troops for America, the other with old Mother Hardy [Admiral Sir Charles Hardy], as it's the fashion to call him. I am mighty busy just at present, having the command of a flying camp of 3 tents with about 40 soldiers, who are all at work moving a great lump of ground that stood in the way of *my edifice*, & which the dear old stupid laborers would have pretended to remove in about 4 years I suppose, but this detachment of Militia is quite a godsend to me, for it enlivens work most excessively."

To those who, with Mr. Birrell, are fond of "turning off the turnpike of history to loiter down the primrose paths of men's memoirs of themselves and their times," this book will afford no little entertainment, all the more perhaps that the "men's memoirs" are in this case a woman's, and a very wide-awake woman's, too. For, to quote Mr. Birrell once more, Lady Sarah is emphatically not one of those "good, honest people who no sooner take pen in hand than they stamp unreality on every word they write." Her letters breathe the life and gaiety that characterized their writer.

PERCY FAVOR BICKNELL.

SHAKESPEARE AND THE CRITICS.*

Few indeed are the subjects concerning which the nations of the world have come to so good an understanding as concerning the poetic and dramatic supremacy of Shakespeare. German and Dane, Dutchman and Spaniard, Frenchman and Italian, Englishman and Russian, acknowledge here a common loyalty. Perhaps Shakespeare is drawing the nations together by a tie more universal than that of the new learning of the Renaissance. At the moment when Professor Lounsbury is launching the first of a series of substantial volumes descriptive of "Shakespearean Wars," it is profitable to bear in mind that critics the world over seem less inclined to fall out about Shakespeare

than about any other subject imaginable. Specifically, the agreement seems general among intelligent readers everywhere that Shakespeare was not merely a child of genius, a rare poet, a keen observer, and a happy delineator of human action and passion; but that he was withal an unrivalled dramatic *artist*. It is no longer the fashion to attribute his successes to an astonishing conjunction of untutored genius and good luck; nor to assume that his departures from trodden ways were due to his lamentable ignorance. Surely no literary monuments have ever been the objects of more searching scrutiny than that to which these plays have been subjected during the past century. The result is comparable to the immense widening of man's conception of the universe upon the acceptance of the Copernican theory. There was a time when Galileo could hesitate and Bacon refuse to accept that theory, and Shakespeare criticism was in much the same stage little more than a century ago. If Garrick went beyond bounds in admiration for "the god of his idolatry," Dr. Johnson was there to assert that Shakespeare never has six lines without a fault, that Congreve had written a better descriptive passage than can be found in all Shakespeare, that Tate's alteration of the conclusion of "King Lear" was an improvement. Garrick himself imagined he had done his author a service by clearing the play of Hamlet of "all the rubbish of the fifth act." Modern criticism, of which Lessing and Coleridge were the morning stars, has indeed thrown a much stronger light upon Shakespeare; but, what is still more important, it has placed us at a more advantageous point of view. We now perceive clearly that these plays are greatly planned. Marlowe and Shakespeare saw, if Sidney did not see, that the dramatic art of Seneca had had its day,—if, indeed, it may be said to have had so much. If these dramatists were somewhat regardless of ancient lights, it was because, having the sun, they felt no need of other illumination. Shakespeare is quite as well aware what he is about as was Sophocles. If the mirror which the modern master holds up to nature be not more perfect than that of the Greeks, it is certainly more variously and widely faithful; while the images it presents are none the less works of creative art.

Such is the point of view at which modern sympathetic criticism has established us and which the minute research of scholars of several nationalities, headed by the Germans, enables us to defend. Professor Lounsbury's

*SHAKESPEARE AS A DRAMATIC ARTIST. With an account of his reputation at various periods. By Thomas R. Lounsbury, L.H.D., LL.D., Professor of English in Yale University. (Yale Bicentennial Publications.) New York: Charles Scribner's Sons.

TWELFTH NIGHTS, OR WHAT YOU WILL. Being Volume XIII. of a New Variorum Edition of Shakespeare. Edited by Horace Howard Furness. Philadelphia: J. B. Lippincott Co.

volume is devoted to a history of the controversies that raged in the seventeenth century and throughout the eighteenth with respect to the legitimacy of the dramatic art of Shakespeare, and of the vicissitudes through which the reputation of the great dramatist had to pass before reaching a place beyond the reach of envy. We are informed that this is only the first of a series of volumes having to do with what the author chooses to term "Shakespearean Wars." The title seems singular in view of the humane and peaceful temper which made the poet's contemporaries unanimous in applying to his name the epithet of gentle. Its grim irony is not lessened when we think who it was that prophesied (and how truly!) "I came not to send peace, but a sword." The next succeeding volume is to bear the suggestive title, "Shakespeare and Voltaire." A general enumeration of the contents of the volume now published may give some notion of its scope. Three chapters deal with the gradual development of the right view of Shakespeare's neglect of the dramatic unities of time and place; one, respectively, upon the intermingling of the comic and the tragic, upon stage representations of bloodshed and violence, upon minor dramatic conventions (such as the use of prose, rhyme, and blank verse), and upon the alterations to which so many of the plays were subjected. There are two chapters upon the conflicting views of critics in the seventeenth and eighteenth centuries, and a final chapter dealing with the dramatist's disregard of the conventional theory of poetic justice.

These important subjects Professor Lounsbury handles with clearness and vivacity. He has made a comprehensive survey of a field which has been too much neglected, and his book is, on the whole, a substantial contribution to Shakespearean criticism. If he has fallen short of producing a model of the way literary history should be written, it is not because of any defect in learning or vigor. His analysis of his subject is perspicuous, his argument cogent, his general attitude sane and just. Such a combination of qualities is so comparatively rare that to ask for anything more may appear ungrateful. Both the style and the habit of mind frequently recall Macaulay, who was not, even in his own opinion, a good literary critic. There are some of the same mannerisms, there is a similar tone of being "cocksure," and, far worse, there is a similar tendency to disregard, or inability to

perceive, the *nuance* — the delicate distinctions wherein the truth is apt to lie concealed. The similarity of the style to Macaulay's does not extend to the main excellences of that great stylist. The style of the book before us is sometimes diffuse and too frequently slipshod. There are some rather desperate attempts at humor, which may help us to account for the author's want of appreciation of Shakespeare's light word-play. Professor Lounsbury feels and expresses nothing but loathing for the "quips and cranks and wanton wiles" which are often so charming a feature of the plays, and which furnish such interesting evidences of the taste of that time and of the master's ability to do whatever he liked with words. But such considerations are too nice, involving as they do some degree of artistic self-detachment, — a thing quite foreign to this critic's robustly subjective habit of mind. Shakespeare's quibbles and plays upon words exemplify "the lowest form of intellectual depravity"; they are "dreadful," "execrable intellectually," "inexpressibly wretched," "vicious." A moral consolation is found in the theory that licentious allusions are generally wrapped up in verbal quibbles which have been rendered obscure by the changes in the meanings of words. It is easy to imagine what would have been Charles Lamb's comment upon all this.

The author might easily have made the volume of much greater value to scholars by being less chary of footnotes, by giving a greater number of facts in support of his generalizations, and by taking care to give the reader an opportunity at every point to verify statements. The audience he has in view seems to be that intelligent middle class of readers who care more for the results than the processes of scholarship. At page 382, with reference to the early editions of Shakespeare's plays the following sentence occurs: "Furthermore, *when once published*, no one of his contemporaries equalled him *in the frequency of republication* during the century in which his death took place." The italics are mine. This is a sample of the author's manner of expressing himself, — style it can hardly be called. The careful reader is given no means of verifying this statement; some bibliographical data in a footnote would have been welcome. But the author has a fine scorn for the class of readers at whom he repeatedly sneers as the "select few." Speaking of Mason's "Carac-tacus," he takes occasion to remark:

"It was a saying of Aristotle that the mass of men are better judges of music and poetry than a small number of them, however eminent. Mason's fortunes furnish an additional proof to the many that exist of the justice of the dictum, rightly understood. All the glorification of his poetry by the select few could never make him really popular" (p. 247).

The reader is given no clue to the quotation from Aristotle and is left in doubt whether the dictum is "rightly understood" by the writer himself. Assuming that Aristotle made use of an expression equivalent to "the mass of men," did he mean by it just what the hasty reader whom the author is addressing will be likely to infer? It does not appear that there was anything exclusively "select" about those who admired Mason in his day. Boswell, for example, regarded "Caractacus" as a masterpiece; Dr. Johnson ridiculed it. Possibly the expression "select few," as used here and elsewhere, is intended ironically; but the class of readers who will be edified by such passages as the above will draw the inference that, with respect to Shakespeare, the critics have always been in the wrong and the uncritical always in the right. Until the present volume shall be out of print, it will be cited on lecture platforms and in reading circles in support of the cheering democratic doctrine that a Bowery music-hall audience has, after all, a sounder taste in music than Mr. Theodore Thomas. In opposition to Professor Lounsbury's citation of Aristotle let us quote an authority at least as good in such matters: ". . . the censure of the which *one* must, in your allowance, o'erweigh a whole theatre of others." The great dramatist had quite as much regard as had Milton for the "fit audience" and was quite as well aware that such an audience is always the few. If Shakespeare's audience has been relatively large, it has no doubt always included a fair sprinkling of the "select few."

This volume is put forth under the auspices of a great university as one of the examples of the researches of its professors. It is but just that such a publication should be judged by a higher standard than that by which a volume of Sunday-evening lectures by the average clergyman is judged by the religious weekly of his denomination. The impression forces itself upon one that the author might have made the book much better, and that he has not deemed it worth his while to give anxious attention to details. Meanwhile to our chorus of indolent reviewers it makes no odds how a man writes nor how inexact may be his state-

ments, so long as he presents us with a readable book, written in a confident tone.

The reader of Professor Lounsbury's volume has scarcely turned a leaf before being confronted with a gratuitous assumption put forward with an air of positiveness. Referring to the early opinion that Shakespeare was the representative of nature and Ben Jonson of art, the author remarks that this distinction "May not be absolutely implied in the well-known reference in 'L'Allegro' to the 'native woodnotes wild' of Shakespeare and the 'learned sock' of Jonson. But in Milton's lines prefixed to the folio of 1632 there can be little question that, in asserting that the former writer's ease of composition was to the shame of slow-endavoring art, the great Puritan poet had also the latter writer in mind."

Passing over the clumsiness of the composition, I must in justice to the author remark that, in his dialect, the formula "there can be little question" means little more than "it is just possible" from the pen of a cautious writer. It may also be suggested by the way that the young man who on this notable occasion first saw himself in print was yet far from being "the great Puritan poet." In the absence of evidence, there is every reason to assume that the young poet would not have seized upon precisely this occasion to gird at the first man of letters of the time; a man whom Milton read and respected; a man now advanced in years and extremely sensitive; and who would be sure to see the passage, placed as it was by the side of his own unequivocal and enthusiastic tribute to the supremacy of Shakespeare's art. As every student of Milton knows, his own art was of the "slow-endavoring" kind, the numerous erasures and interlineations in his manuscripts giving proof that he was a poet of happy afterthoughts. He may have taken his cue from the words of Heminge and Condell: "His mind and hand went together: and what he thought he uttered with that easiness, that we have scarce received from him a blot in his papers." This would very naturally have suggested to Milton, by contrast, his own blotted papers. To adopt our author's formula, "There can be little question" that Milton has given us in this passage one of the first of his many autobiographical references; and that the contrast he had in mind was that which, he felt, existed between the easy numbers of the great dramatist and those in which he himself plucked the unripe myrtle-berries "with forced fingers rude."

I add a few brief corrections: At page 13

the play of "Hamlet" is said to "disregard utterly" the unity of place. On the contrary, this unity as defined at page 10 and as practiced by Ben Jonson is strictly preserved in "Hamlet." The "plain in Denmark" (IV. iv.) is an unnecessary invention of the editors. Hamlet meets the troops on his passage from the castle, which overlooks the sea, to the neighboring place of embarkation. In the detailed analysis of the play of "Volpone" one of the most striking and dramatic incidents is overlooked: the attempt of the parasite Mosca to keep possession of the estate which has been temporarily handed over to him (V. iii). At page 307, the title of D'Avenant's play is misquoted. At page 138, a fine sentence from Dr. Johnson is quoted and pronounced "somewhat ambiguous." The sentence is quoted thus: "Tragi-comedy, he said, 'however generally condemned, her own laurels have hitherto shaded from the fulminations of criticism.'" Whereupon Professor Lounsbury comments: "The end apparently contradicts the beginning." Here he goes out of his way to condemn what he does not understand. Johnson's allusion is of course to the belief that the laurel cannot be hurt by lightning. He says, in substance, that although thunderbolts have been launched against tragi-comedy, they have been ineffectual. The bibliography, arranged by years, is not easy of reference when the date of a publication is not stated in the text.

In conclusion I repeat that the book is not only interesting but well worth reading. Even those versed in the subject will gather suggestions from its pages. It is greatly to be hoped that, in the volumes that are to succeed, the author will cultivate correctness and precision of style, rather than vigor, of which he has enough and to spare; that he will be more liberal in the disbursement of his stores of fact in exemplification of general statements; that he will be less sparing of footnotes and exact references to authorities; that, in short, he will direct his thought to a somewhat more exacting audience than he seems to have had in view.

I have left myself too little space for an adequate tribute to the excellence of Dr. Furness's noble edition of "Twelfth Night." This is the less to be regretted inasmuch as little is to be said of it except in the way of praise. The character and merits of the "New Variorum Edition of Shakespeare" are known to all

scholars and have often been referred to in these columns. The first volume was published more than thirty years ago; the one before us is the thirteenth. Inasmuch as two volumes were devoted to "Hamlet," and one to each of the other plays, "Twelfth Night" is the twelfth play in the series. In at least one important respect Dr. Furness resembles his author: no one else could have improved upon his work. This "Variorum" edition is so much superior to anything of the kind ever thought of before that the early volumes were at once recognized as approaching about as near perfection as human work may. Yet it is hardly too much to affirm that every succeeding issue of the series has been, in some important respect, superior to the foregoing. Perhaps Dr. Furness reached the limit beyond which "the force of Nature could no further go" in the edition of "Much Ado about Nothing"*; it is enough to say that the present volume does not perceptibly fall below its immediate foregoer. I have marked several minor lapses, — such they appear to me, — but it would be attributing undue importance to them to cite them here. In the course of the minute scrutiny of every word of a play and of every word about it, no human wit could remain invariably unclouded. Amid such a din of voices, the voice of our great editor is always welcome, and is apt to be the one that leads the discussion back to sense and harmony. His union of brightness and urbanity is always charming. His chief defect is an occasional and, I think, an increasing tendency to supersubtlety. It is as a moderator of the extreme pronouncements of others that his fitness for his place at the head of the board is most happily shown. He holds his own in comparison with the best commentators, however celebrated their names, and has fairly earned his primacy among editors of Shakespeare.

MELVILLE B. ANDERSON.

THE long-evident need of an accurate and moderate-priced library edition of the Lewis and Clarke Travels will be met by Messrs. A. C. McClurg & Co. with a reprint which they will issue early in the coming Fall. For the text the Philadelphia edition of 1814 will be followed, and the work will be under the editorial supervision of Dr. James K. Hosmer, the well-known authority in Western and Northwestern history. In addition to this work, Messrs. McClurg are planning an extensive series of American reprints in choice limited editions; the first of which, to be issued in the Fall, will be Hennepin's Travels, edited by Mr. Reuben Gold Thwaites.

* Reviewed in THE DIAL, Dec. 16, 1900.

COLONIAL LARES AND PENATES.*

It is perhaps seldom that two books published almost at the same time so complement each other as the recent volumes of Miss Singleton and Mr. Lockwood. The nearly simultaneous issue of these somewhat large volumes on the same subject hints rather at redundancy and a necessity for deciding, like the small brother of the new twins, which we will keep. Happily here there is sufficient difference to make such decision unnecessary, and what one seeks in one book is tolerably sure to be found in the other, while even in the very limited field of genuine colonial furniture the illustrations and plates are duplicates in only one instance.

To the lady all acknowledgements must be made for having upheld the reputation of women as conservators of the raw material, so to speak, of history, — the tradition, the legend, the old-time scandal, and the fairy tale, — which on feminine lips lies ever ready for repetition, for the instruction and the edification of the young. Miss Singleton's raw material is not exactly legend nor fairy tale, being matter obtained for the most part from inventories, price list proceedings, and lawsuits; but if repetition can accomplish anything she must be considered as one who has acted nobly. When nearly two-thirds of the text of a book carry quotation marks it is, even as evidence of mere industry, most impressive, — and it would be more were it not that when one settles down to read there comes a time when nobility palls, industry palls, and raw material palls, and if the subject is history one has an appetite for something with more interpretive value.

This is where Mr. Lockwood comes in. He, without so much repetition, has an equal amount of industry and raw material, having also read all the inventories and bills of sale — it takes nigh seven years, if we may believe the prospectus, — but instead of extracts from his reading he tells "in his own words" a clear connected story of our furniture since the first pilgrim chests, cupboards, chairs, and beds landed on these shores. Without pedantry he has contrived to present the historical facts and much special information in a narrative so

exoteric that the novice can read it as freely as the expert. When there is no evidence on a certain point, the fact is stated with a freedom from surmise that is rare even in the best historical society; and on the other hand, where there is evidence it is attached to its object with great clearness. In arrangement Mr. Lockwood's book follows the natural division of furniture into chairs, tables, and chests; all is very orderly and straightforward, and this charm has been still further enhanced by placing the illustrations where they belong — close to the text they illustrate. Taking it all in all, the volume is, I should imagine, the work of one with a well-tempered enthusiasm for his subject, well read and even learned in its history, and willing to treat his learning as what the dramatic critics call reserve force.

Miss Singleton as an historian has no idea of reserve force, but relentlessly insists on exhibiting the entire result of her industry; and with inventories *in extenso*, letters, diaries, and proceedings, *ad. lib.*, finally creates in a somewhat wearied mind an impression like a read-up lecture. The documents that Mr. Lockwood refers to merely, Miss Singleton quotes almost in their entirety. This has still the advantage of being complementary; so that if to anyone the method of "Colonial Furniture in America" appears sketchy he can take up "The Furniture of our Forefathers" and verify each and every allusion. On the mechanical side, however, in the number and magnificence of the illustrations and the general "get up" of the book, Miss Singleton has a production that is really grand. Not only the number of the plates, but their variety also, are unusual, two of them, — the kitchen of the Hancock-Clarke house at Lexington, which is arranged as a kitchen museum, and the kitchen of the Whipple house at Ipswich, — being easily the most interesting things in either book. Mr. Lockwood hasn't so many pictures, but he has had the advantage of a clear aim to aid him in writing his book. This, as given in the earlier announcements, was to write a history of furniture in America with precise information on certain points, — such as the evidences of age, periods, and authorship, so that all who buy may read. Mr. Lockwood is to be congratulated first on his clear aim, and secondly on the scholarship and ability which enabled him to achieve it, and the public is to be congratulated on Mr. Lockwood. The tendency of the collector to endow his collection with a value out of proportion is occasionally evident,

* THE FURNITURE OF OUR FOREFATHERS. By Esther Singleton. With critical descriptions of plates by Russell Sturgis. In two volumes, illustrated. New York: Doubleday, Page & Co.

COLONIAL FURNITURE IN AMERICA. By Luke Vincent Lockwood. Illustrated. New York: Charles Scribner's Sons.

but we still have to wait for an enthusiast who can say, like Nanki-Poo,

"It is true that I adore with a passion that's intense,
But one ought not to ignore all the rules of common sense."

It is rather a disappointment to find in both books that Colonial Furniture has always been so sophisticated — except for a few interesting objects which, being sheer utilities first, last, and all the time, do not bore one with æsthetic *minauderies*. With the objects which have a merely useful reason for existence one gets a pioneer flavor which is lacking in the stuff imported from London for honorific purposes. Looking back, the antiquity of many modern ideas is astonishing, some of them being ancient enough to give distinction even to the Society, of which one has heard rumors, composed of those whose ancestors were killed in folding beds. There are of course plenty of histories of furniture already, but these two present the subject in the modern and sympathetic garb. Presuming that it is a somewhat difficult matter to treat interestingly, that it was necessary to treat it at all, and that the publications are something more than *à propos* of the Colonial Renaissance of Grand Rapids, then we may consider that the subject of American furniture has been well attended to.

GEORGE M. R. TWOSE.

INTERNATIONAL PUBLIC LAW.*

In 1836 Henry Wheaton published his "Elements of International Law." The work was at once recognized, in Europe and America, as a most important contribution to the literature of the subject with which it dealt. It became a standard authority. Editions were published in London, Paris, and Leipsic. It was afterwards translated into Chinese, and published at the expense of the imperial government. It was likewise translated into Japanese. The statesmen of the world have consulted its pages and been governed by its conclusions. While other Americans have written on this subject, and written well, Wheaton's work has remained the monumental work, this country's greatest contribution to the literature of the subject. Mr. Wheaton was a graduate of Brown, an able lawyer, and for a number of years the distinguished Reporter of the Supreme Court of the United States. He

served the country as a diplomat in Europe, and on his return to this country became a lecturer on International Law at Harvard. But the last edition of his work appeared in 1866, and a new and exhaustive American treatise on the subject was much needed. To meet this need Hon. Hannis Taylor has written his treatise on "International Public Law."

Mr. Taylor became favorably known through the publication in 1889 of his scholarly work on "The Origin and Growth of the English Constitution." That work clearly demonstrated that its author possessed scholarship and ability. In 1893 Mr. Taylor was appointed by President Cleveland Minister to Spain, and for four years he represented this country with credit at the Court of Madrid. He is a graduate of the University of North Carolina. That he is fitted by his learning, his ability, his experience as a lawyer and diplomat, to write the work which has just appeared, will be, we think, conceded. It will also be conceded that Wheaton's treatise is the only work which has been written in this country with which Mr. Taylor's work can be compared. President Woolsey's work, a most scholarly and valuable one, and one most properly held in very high esteem at home and abroad, was not intended to be as full and comprehensive as Wheaton's. But Mr. Taylor's work was undoubtedly intended to supplant Wheaton's, and has been written on as comprehensive a plan. The author has every reason to expect that his work will be recognized as a standard authority, and will be consulted in this country as Wheaton heretofore has been. No book written nearly seventy years ago, however well written it may be, can hold its place as against a book reasonably well written and on an equally comprehensive plan, and which brings the subject down to the present time. Wheaton's book would have been displaced long ago had it not been for his accomplished editors, Mr. Dana and Mr. Laurence, whose valuable annotations made a new work on the subject unnecessary until recently. In saying that Wheaton's work will be "displaced" by Taylor's we do not mean to convey the impression that Wheaton will no longer be consulted. His opinions will no doubt be cited for years to come, as are the opinions of Grotius, Vattel, Burlamayin, Bluntschli, Bynkershoek, and others. The publicist will continue to cite Wheaton as the lawyer continues to cite Blackstone and Kent. But Taylor's work is one which every publicist in the United States will find it necessary to have

* A TREATISE ON INTERNATIONAL PUBLIC LAW. By Hannis Taylor, LL.D. Chicago: Callaghan & Co.

on his shelves, and he will examine it whenever he is in doubt as to the international usage of to-day on any given question.

Mr. Taylor has written an excellent book, and one which meets a decided want. He has done his work in a scholarly way and his treatise is indispensable to every American publicist. He has not, however, produced a work which can for a moment be compared with the great work of Calvo's; it is only fair to say that he did not attempt to. In 1868 M. Carlos Calvo published his great work in Spanish under the title of *Derecho Internacional Teorico y Practico de Europa y America*. It was afterwards translated into French as *Le Droit International Théorique et Pratique*. It is regarded in Europe and America as the leading treatise in existence on the subject of International Law. It is much to be regretted that no English translation of this most important work has ever made its appearance. Such a translation should have been made long before this.

The definition which Mr. Taylor gives of International Law is as follows: "The aggregate of rules regulating the intercourse of states, which have been gradually evolved out of the moral and intellectual convictions of the civilized world as the necessity for their existence has been demonstrated by experience" (p. 86). Again he says (p. 157) that International Law "is a system of rules created by civilized nations, since the beginning of the Reformation, to regulate their intercourse with each other." In the light of his definition he tells us that the relation of international to natural law loses its importance. The importance of the relation depends wholly upon the view one entertains as to what really constitutes International Law. English writers insist that the only source of International Law is *actual usage*, and that no principle can be said to be a part of International Law until it has been actually incorporated into the usages of States. This is the theory of Hall, Laurence, and Walker,—all English writers. This was the theory advanced by Lord Russell, afterwards Chief Justice of England, in his argument before the Tribunal of Arbitration at Paris, in 1893, in the case between the United States and Great Britain respecting the Fur Seals. He there declared:

"The phrase of Grotius, *placuit ne gentibus*, sums up the only possible and the only true idea of the law of nations; and when text-writers and theorists and diplomatists assert that such and such a usage is recognized by the law of nations, that such and such a right exists

under the law of nations, in each case the criterion is not whether the rule so expressed, or the usage or the right so asserted, is humane, or is just, or is moral; the sole question is whether it has received the assent and consent of civilized nations: *placuit ne gentibus?*"

This theory finds support in the judgments pronounced by Lord Chief Justice Coleridge and his associates in the *Franconia* case.* The counsel for the United States at Paris, Mr. James C. Carter, advanced a different theory, and cited in support of it the American writers on the Law of Nations, and some of the earlier English writers. His statement was that in determining in what International Law consisted we were to look to two sources: 1. The practices and usages of nations; 2. The law of nature. He said:

"The points in which nations come into connection with each other, or into collision with each other, are comparatively few, and therefore the occasions for the study, the development, and the application of the law of nations have, in the course of history, been comparatively few. For the most part, therefore, when new questions arise we are referred at once to the law of nature, which is the true source upon which the whole system of the law of nations rests; and these we are entitled to and to take as law, the plain deductions of right reason from admitted principles, unless we find that those plain deductions have, somewhere or somehow, been disavowed by the nations of the earth in their actual intercourse with each other."

And Mr. Justice Harlan, who was one of the arbitrators, declared his opinion that

"True wisdom, indeed the Treaty and public law, I submit, require that this Tribunal accept the doctrine that whatever is demanded by right reason, justice, and morality has the sanction of the law of nations, unless it has been otherwise determined by the general assent of mankind."†

It would be absurd to suppose that Mr. Taylor is unaware of this discussion at Paris, although he has nothing to say about it. The question raised is fundamental and a matter of the greatest possible importance, and his attempt to dispose of the subject by his definition of International Law, and the declaration that in the light of his definition the relation of International Law to Natural Law loses its importance, is anything but satisfying.

On some of the topics which he treats Mr. Taylor has not been as full and explicit as is desirable. Take, for example, the subject of reciprocity treaties. Does the treaty-making power confer on the Senate and President the right to make commercial treaties and thereby fix duties, regulate commerce, and raise revenue without the concurrence of the House of Rep-

* L. R. 2 Exch. Div. 63. (1876).

† Fur Seal Arbitration, vol. I., p. 142.

representatives? Senator Cullom made a speech in the Senate the other day in which he answered the question in the affirmative. The House of Representatives evidently thinks otherwise. It is not a new question. It was before the Senate in 1844, and at that time the Committee on Foreign Relations, speaking through Rufus Choate, reported that the Senate possessed no such power. The matter has been before the Senate at other times. When such treaties have been negotiated they have included a stipulation that they are not to become operative until *Congress* enacts the legislation necessary to carry them into effect. About all this Mr. Taylor is silent.

Again, one could wish that Mr. Taylor had explained a little more fully the meaning of "the most favored nation" clause. To be sure, he says that it only refers to gratuitous privileges, and does not cover privileges granted on the condition of a reciprocal advantage (p. 375). But this is not entirely satisfactory, and if it were it would have been well to have made mention of the course pursued by Germany in 1875 in its construction of the clause in our treaty with Hawaii. The fears of some Congressmen at the present time that if we do our plain duty by making concessions to Cuba by way of tariff reductions, we shall have trouble with other nations having treaties with us which contain the "most favored nation" clause, only serves to show that there is considerable ignorance abroad as to what the clause means. That ignorance, we fear, is not likely to be much dispelled by anything Mr. Taylor has to say.

In making mention of American writers on International Law the author (pp. 68 and 69) makes no mention of Gallaudet or Gardner. Neither of these writers made any great contribution to the literature of the subject, but they are as deserving of mention as some the author has named.

Mr. Taylor sympathises with Mr. Cleveland's Venezuelan Message of December 17, 1895, and so, for that matter, does his critic. He speaks of Mr. Cleveland as "a resolute and far-sighted statesman," and that such is to be the verdict of history seems pretty well assured. The Monroe Doctrine, he says, is purely a creation of the executive power, and is to be classed with those sources of international law which rest upon instructions given by States for the guidance of their own courts and officers. In Mr. Taylor's opinion Great Britain by accepting arbitration of the Venezuelan Question has

admitted that the United States is possessed of the primacy of the New World.

Mr. Taylor treats the subject of Intervention quite fully, and justifies this country's intervention in Cuba by the general principles of International Law, and leaving the Monroe Doctrine entirely out of view. Recent disclosures from Berlin make it plain that the representatives of the Powers at Washington did not believe that the United States, after the receipt of the Spanish note of April 10, was justified in intervening.

Notwithstanding the minor criticisms in which the writer has indulged,—and any work, no matter how carefully done, is always liable to such criticisms,—it is only fair to say that Mr. Taylor's work is a notable contribution to the literature of International Law, and that it will be welcomed by public men in England as well as in the United States. Mr. Taylor has completed his task in an admirable manner, and his book is really deserving of praise. Here and there we wish he had gone more into detail and been more specific. But the merits of the book greatly outweigh its minor defects, and it will undoubtedly long be recognized as a standard authority on International Law.

HENRY WADE ROGERS.

TRAVELS AND STUDIES IN ARMENIA.*

There is no such country, politically, as Armenia. But there is a section of Asia now ruled by at least two powers, which was formerly, and is now in part, occupied by Armenians. This territory lies between Asia Minor on the west, the Caspian Sea on the east, and between the Black Sea and the river Kur on the north and northeast, and Persia and Mesopotamia on the south. It is traversed by some of the most picturesque of mountain ranges, and is the source of some great rivers, such as the Tigris and Euphrates. Its valleys and table-lands are pitched amid some of the grandest of mountain scenery, and are watered by the purest of springs and streams.

Mr. H. F. B. Lynch, the author of two noble volumes on Armenia, made two trips to this region, one in 1893-4, and another in 1898. He had already spent a considerable portion

* ARMENIA: TRAVELS AND STUDIES. By H. F. B. Lynch. In two volumes, with 197 Illustrations reproduced from Photographs and Sketches by the Author, numerous Maps and Plans, a Bibliography, and a Map of Armenia and Adjacent Countries. New York: Longmans, Green, & Co.

of 1889 and 1890 in Mesopotamia and Persia, and was quite familiar with the customs of this portion of Asia. Drawn by curiosity largely, he thoroughly equipped himself, and set out to make a comprehensive study of this country and its people. He admits, too, in the course of his discussions, that he was greatly interested to see how the Armenian problem appeared from an inside study. This led him to investigate carefully the condition of the population in each considerable city that he traversed.

The first volume deals with the Russian provinces of Armenia. The author sailed up the Black Sea, making an extensive stop at Trebizond, and landed at Batum, the western terminus of the Russian railway. Thence he entered Russian territory, crossing by stage into the Kur valley. The most notable halts in his next journey in the Araxes valley were Alexandropol, Erivan, Ani, and Kars. Each of these, and many smaller places, he examined with great care, looking especially into the schools, the churches, the character of the population, and the ruins. Of some places, such as Kars and Ani, he goes into great descriptive detail, and gives a mass of useful information, the result both of others' investigations and his own. In some chapters, such as XVI. (pp. 228-315, on the Armenian Church), he gives long studies of historical interest, touching the Armenian peoples and their history. In connection with the chapter on Ani, we have an admirable summary, from the best sources, of "the Armenian kingdom of the Middle Ages." The most inspiring part of this volume is the description of Mt. Ararat and the party's ascent of it—to an altitude of 16,916 feet. The writer's energetic style, and his admirably-taken photographs, carry the reader along with the party. The large map of Armenia also adds greatly to the vividness of impression made by the narrative.

Volume II. deals with Mr. Lynch's experiences in the Turkish provinces of Armenia. Having crossed the backbone of the Aghri Dag range of mountains, he went direct to Van, with its wonderful lake, fortress, and dead crater. There is no more interesting spot in all Armenia than Lake Van and its surroundings. The author took careful measurements, examined sites, and gives us an admirable summary of his results. We are glad to see that he notes with full credit the investigations of the German Assyriologists, Belck and Lehmann, in this region within the last decade. These scholars established several facts in re-

gard to the relation of Assyria to this country in the most prosperous period of the Ninevite empire. Erzerum, the strongest fortress in Turkish Armenia, receives large attention both for its local and for its political importance. It is practically the key to this section of Armenia, and its capture by Russia at any time would mean the loss to Turkey of this great region.

Some of the author's diary notes are not of special interest to the reader, but such can be easily passed by, and he can go on to the descriptions of localities, of mountain ranges, and to his studies of geographical, political, and historical subjects.

One chapter (XXIV.) of the second volume is a graphical summary of the statistical and political status of Armenia. On the basis of the best statistics at command, he finds in Turkish Armenia 387,746 Armenians, and in the Russian provinces 906,984, being about one-third of the whole population of the former district, and nearly two-fifths in the latter. We are glad to find in the Appendix the "National Constitution of the Armenians in the Turkish Empire," which was granted by the Porte in 1862.

The Bibliography of twenty-six pages is all one could wish for a full study of Armenia, historically, ecclesiastically, politically, or geographically, including even the philological study of the Vannic inscriptions. The tinted photographs and the many plans and charts that fill up the volumes make a splendid equipment for a popular study of some of the urgent problems presented to-day by the peoples of Armenia.

IRA M. PRICE.

BRIEFS ON NEW BOOKS.

The psychology of hysteria. Few works that appeal with equal directness to psychologists and to specialists in nervous and mental diseases have united clinical skill and psychological analysis as successfully as Dr. Janet's classical volume upon Hysteria, which, though written ten years ago, still finds a useful place in the present English translation. The translation called "The Mental State of Hystericals" (Putnam) is due to the late Mrs. Corson, wife of Professor Corson of Cornell. The work constitutes a most important contribution to abnormal psychology; and likewise has most important general bearings alike for the interpretation of historical events—witchcraft manias, psychic epidemics, miraculous cures, religious delusions, legal trials involving false testimony—

and for the comprehension of such present-day topics as mental treatment, faith-cures, fads, and mental obliquity generally. While hysteria presents certain fairly well definable groups of symptoms, yet these appear in protean variability, to be recognized only by the expert; and in the end the interpretation of the symptoms themselves depends upon the central psychological conception of the malady. A peculiar and interesting enfeeblement of the faculty of psychological synthesis, a weakness of the will, a contraction of the field of consciousness; a suppression of certain of the sensory stimuli by the fact that consciousness is not at home to them; a consequent favoring of a tendency toward a dissolution of the personality and the formation of parasitic groups of ideas,—these are some of the psychological generalizations which bring under a provisional unity the endless series of symptoms which hysteria reveals. It is clearly more the exaggeration or perversion of a temperament than a disorder; and as a temperament contributes much to that which makes life interesting and complex, sincerity and disingenuousness difficult, deception and self-deception easy. Dr. Janet has presented the problem with masterly skill from the professional side. A popularization of the field he has so successfully exploited would not be without public usefulness.

*History of
chivalry
in Europe.*

"Chivalry," by Mr. H. Warre Cornish, is the sixth published volume in the "Social England Series" (Macmillan). Noting the title of the series, one naturally expects to find a treatment of chivalry as developed in England; and it is somewhat surprising to find that the material on England, if abstracted, would amount to not more than an eighth of the book. It is true that the ceremonies of chivalry took slight hold in England; yet it would be possible to take the contemporary life of continental Europe as a background, and deal with English chivalry, such as it was, more in detail. This is our first serious criticism. Three other faults are conspicuous, since they detract from the value of the book as a work of reference: there are numerous quotations from Old French and Old English, with scattering ones from other languages, which should be translated in notes or appendix; there should be a glossary of obsolete words, and of terms peculiar to the science of heraldry, etc.; there is no index. In spite of these defects, however, and of a lack of clearness in the author's style, the book contains much information valuable and interesting to the "general reader," the peruser of historical novels, and the student who is not a specialist but who wishes a sketch of social life during one of the most fascinating periods of the world's history. Take it all in all, a fairly comprehensive picture is here presented of life among the upper classes from the eleventh to the sixteenth century. Knighthood, with its attendant panoply and circumstance, was the mainspring; the virtues of

honor, courage, pride, liberality, love of ladies were the ruling principles. The Crusades strengthened the order of knighthood and supplied a motive. When the Crusades ceased, chivalry became more and more a mere form and ceremonial, and gradually died out. That its principles were frequently violated, goes almost without saying; and it is equally true that its standards of purity and justice were not ours, and that along with their virtues the knights had faults which show them as partly savages. Nevertheless, chivalry, by means of the crusades, by means of the literature it brought forth, by means of the new ideals it brought to rude and warlike men, left its mark for good on all later history. This Mr. Cornish proves conclusively, opposing himself to those students of history who "can see nothing in chivalry but the exaggeration of the military spirit, a childish ceremonialism, and the degradation of the family by an unnatural code of gallantry." The book contains many interesting illustrations, reproduced from old prints.

*The famous
art-pavement
at Siena.*

Siena, unfortunately, does not lie directly upon the most frequented routes of Italian travel, and has been unreasonably slighted by tourists and little visited save by the adventurous. Hence scant justice has been done to the contributions she is capable of making to art history. The Duomo is but a transept of the building projected in the eleventh century, when Siena was in her prime,—a formidable rival of Florence,—and wanted to build a cathedral that would be second to none in Italy. But she suffered irreparably in the great plague of 1348; and the following year, abandoning the plans for the building she wanted and contenting herself with the building she had (which is yet thought by competent critics the most beautiful in Italy), she began the ornamentation of that, and succeeded in making it especially rich in art treasures. It has frescos attributed to Pinturricchio after designs by Raphael, choir-stalls and intarsia work by Giovanni da Verona, a sculptured monument supposed to be by Michel Angelo, besides paintings by artists who made forever famous the Sienese School of the thirteenth and fourteenth centuries. But, most important of all, it has "The Pavement." The floor of the entire structure presents a scheme of pictures not altogether Christian or religious, but extremely interesting, and particularly so to the student of art archæology. It differs from ordinary mosaic (excepting in one panel), and belongs to a class of work that "seems to have been peculiar to the artistic mind of the Sienese." There are only three other similar pavements in existence, and of these two are in Siena and the third is in Lucca, not a hundred miles distant. This Duomo pavement is made the subject of an illustrated volume of 155 pages, by Robert H. Hobart Cust, M.A., on "The Pavement Masters of Siena," to serve as the initial volume of a series of "Handbooks of the Great

Craftsmen" (Macmillan). There were fifty-four "Pavement Masters," including those who in the eighteenth and nineteenth centuries have worked upon the restoration of the original designs. Of some of the fifty-four, absolutely nothing is known but that they did their work and received their pay. Most of them are unknown to fame, but at least two of them — Matteo di Giovanni and Domenico Beccafumi — have high places in the "fair and luminous record" of the Sienese school of art. The chapter Mr. Cust devotes to these workers evinces very careful researches among the archives of the Cathedral; and not only is the volume a valuable contribution to popular art history, but it whets the reader's appetite for the forthcoming issues of the series.

*For the man who
wants a home.*

"The Making of a Country Home" (Doubleday) records the successful experiment of a man who was tired

of endlessly camping out in a flat that cost a fourth of his income, and willing to undergo all sorts of temporary deprivations and discouragements for the sake of the final recompense, a real home of his own. How he and his wife — who, if not always quite of his mind, loved him enough to trust in him — surrendered gentility for two years that they might later go house-hunting through the environs of New York City, and how, having made their choice, they transformed it into the veritable home beautiful of their dreams, is the theme of the book. The affair is related as it happened, — so the author assures us, — with no fictitious glamour of romance to delude the young couple who may haply be tempted to go and do likewise; and from a literary as well as from a practical point of view, it is this pervasive note of reality that constitutes the charm of the story. A country lawyer, a Swedish maid, a pair of lovers who meet and woo under the new vine and fig-tree, a married couple who scoff at life in a cottage and make their own disastrous attempt to escape from the same humdrum round that dismayed the hero and heroine, — all these add variety to the main thread of the narrative. But the real value of the book lies in its suggestive and yet definite answer to a question that must come sometime to every man with a small income and a family: "How, if we keep on renting a house, are we ever going to have a home?" Every such man will appreciate "The Making of a Country Home." John's ideals may not be his, but they will at least set him to thinking and perhaps inspire him to act for himself.

*A helpful
history of
philosophy.*

In Mr. Arthur Kenyon Rogers's "Student's History of Philosophy" (Macmillan) we can without exaggeration welcome what is, on the whole, a good

and useful text-book. It will prove helpful to college classes of not very advanced standing, as also to the general reader who is taking his first somewhat uncertain steps along the path of philosophic knowledge. That the number of readers of the

latter class will scarcely be less than that of the former is apparent from the ever increasing tendency of broad-minded men and women to seek the origin and connection of present-day thoughts and problems in and with those of the past, since ideas no less than events have their history. The simpler and less abstruse such a presentation is, the greater, of course, will be its aid and the more effective the introduction it can afford to the books of larger scope and more specific character. That the subject sometimes revenges itself, as it were, on the author for treating weighty matters so lightly, and breaking the edge of their obscurity so completely (in response to the needs of inexperienced minds), is seen in his occasionally falling into the habit of offering explanations that are no whit clearer than the thesis, and in his frequent relapse into a hasty conversational style that is chatty when compared with the utterances of the old sages whom he quotes and whose every phrase is surcharged with meaning that seems to mock the poverty of words. But while Mr. Rogers's book can in no way compare with, for example, Windelband's exact and learned work, it should nevertheless be judged on its own merits; and among these we count its conquest of the practical difficulties of the case, which are not small. They are here met not only by great familiarity with the ideas presented, but also by an individual mode of presenting them, by general accuracy in treatment, by a happy habit of quoting extensively from the philosophers, and by an earnestness that lets no problem drop until it has to some extent been viewed from all sides. In our opinion, the author is most successful where he treats of problems that touch upon our modern ideas of life and the world, where he naturally has more light to guide him. He is less convincing when he portrays the remoter life of the mind; but in this he shares the fate of many of his kind. On the whole it may be said that while the defects of the book may to some extent mar the enjoyment of it to those who are already far advanced in philosophic study, these defects would not generally interfere with its usefulness to those whom it especially strives to benefit.

*New volumes
in a popular
art series.*

Miss Hurl's "Riverside Art Series"

(Houghton) has already made a recognized place for itself, and it is only necessary to say of its ninth volume, devoted to Landseer, that the same excellent features prevail as in the case of its predecessors in the series. The pictures are fifteen in number, each accompanied by three or four pages of quite elementary description and interpretation. The Introduction contains the more scholarly and technical criticism, and is divided into five heads: Landseer's Character as an Artist, Books of Reference, Historical Directory of the Pictures of the Collection, Outline Table of the Principal Events in Landseer's Life, Some of Landseer's Contemporaries. The life of Sir Edwin Landseer spanned almost exactly the first three

quarters of the nineteenth century (1802-73), and the long list of illustrious painters and authors who were his contemporaries reminds us once more that this period is one which will be looked back upon by posterity as one of the most brilliant in the annals of the history of culture. Among these names, Landseer's, not one of the greatest, was certainly one of the most popular; he chose his subjects from every-day life, he knew how to tell a story with his brush, and he won the heart of the English-speaking world. Much greater artists may well envy him his unique fame. — The tenth volume of the same series is given to Correggio, who, although one of the half-dozen most famous painters in the history of art, as a personality is one of the least known. The legends and misapprehensions of his first biographer, Vasari, passed unquestioned until about thirty years ago; but within the last quarter of a century, we have had two scholarly studies of the life and works of the artist, — Dr. Julius Meyer's in German and Signor Carrado Ricci's in Italian. Both have been translated into English, and Miss Hurl's little book is based on these authorities. Within its limits, it may be commended to beginners in the study of art history.

A new Dooley book and some fables in slang.

Neither of Chicago's most prominent humorists lacks honor in his own country. Mr. George Ade has slain his thousands and Mr. Peter Dunne his ten thousands. The journals that contain their contributions are more eagerly sought for than the special editions of the Congressional Record. Mr. Ade's "Modern Fables" (Russell) have been introduced as supplementary reading into eleven university courses in modern dialect, while Mr. Dooley's opinions rank in many quarters above those of the United States Supreme Court. All in all, Mr. Dooley has a better flavor than the Fables. It is not only that brogue is more lovable and more forgivable than slang; Dooley on the whole "makes for righteousness," while the satire of the Fables gives a sub-cynical reaction when held in a current of fresh air. Both writers reflect phases of contemporary life that will escape the novelist and the historian; but Dooley's is a magic mirror that shows behind the picture of unhappy things that are a shadowy image of what ought to be. Mr. Ade's studies of the vulgar female man-hunter, the hypocritical "leading citizen," the variegated "dead-beat," the empty-pated "Chawley-boy," and their kin ought, indeed, to disgust, as do the pictures of Hogarth's "Rake's Progress," but there is not a little danger that incipient members of these groups will think the types intended for heroes. Mr. Dooley, to be sure, is keener and gentler and fairer than the dispenser of "five cints' worth iv flude extract iv hell f'r fifteen cints" on Archey Road could possibly be; but we are more willing to have a man rise above himself than to sink below. We can laugh over both books, but it is to Mr. Dooley rather than to the Fables that we turn for a second perusal.

A short history of the Hebrews.

Modern methods of scholarly investigation are producing wide-reaching results in the field of Old Testament study. The Rev. R. L. Ottley's "Short History of the Hebrews" (Macmillan) is another serious attempt to popularize the newest results announced by critics of the Old Testament. The book is a presentation, in narrative form, of the history, so-called, of the Hebrews from the beginning down to the Roman period. The narrow limits of 324 pages made this a hazardous undertaking. Upon an examination of the author's method of compressing his material to fit this space, we discover the expected defects. He has attempted too much. If he had satisfied himself by introducing fewer unsolved problems and unanswered questions, the book would have been more readable and less discouraging to the bulk of readers. Since he has introduced many such problems, at least comparative completeness required that he should have given the best answers that modern scholarship proposes, thus considerably enlarging the work. As it is, Kittel's work—which he closely follows, especially in the patriarchal and nomadic stages of Israel's history—is quite superior to the condensed book before us. If the reader is already familiar with the outline facts of the Hebrew history, he will find these twelve chapters an orderly arrangement of that matter, though presenting nothing strikingly new. The book is supplied with seven well-executed maps, done by Stanford; also chronological tables, list of works consulted, and an index. We are still waiting for the strictly up-to-date history of the Hebrews.

Racy chapters on men and manners.

In "Letters on Life" (Dodd, Mead & Co.), Dr. Robertson Nicoll, writing under the pseudonym of "Claudius Clear," gives a series of brief essays on a variety of every-day subjects, written in the terse style of a man whose observations of life have made him sure of his ground. Of special interest at the moment is the chapter on "Firing out the Fools," a bit of advice to Englishmen to adopt the more aggressive and successful business methods of the New World. This is followed by two other chapters touching upon other phases of the same subject. "Good Manners," "The Sin of Overwork," "The Art of Conversation," are titles that indicate the range of the nearly thirty chapters. In all of them there is wholesome good-sense and wise helpfulness, presented with such point and pith and breezy freshness as atone for the sin of didacticism. There is something in the book for everyone, man or woman, scholar or workingman, and almost all of it is full of vitalizing good for anyone.

Tales of the great mutiny told anew.

About the Great Indian Mutiny of 1857 there has gathered a mass of heroic story unsurpassed in all history. Nothing can appeal more strongly to the masculine love of daring and steady bravery than the story of the handful of British soldiers who

grimly reduced to subjection the swarms of native soldiers whom they had themselves trained to high efficiency. Dr. W. H. Fitchett has told anew, in popular form, the thrilling story that gathers about the cities of Cawnpore, Lucknow, and Delhi, in his "Tale of the Great Mutiny" (imported by Scribner). It is full to the brim of ghastly horrors, yet the deeds of the heroic officers, and of the equally heroic rank and file, faithful natives as well as British, stir the blood. It is good for our boys, in these prosaic days, to see to what almost impossible achievements men can be inspired by the combination of patriotism, courage, and fidelity to duty.

BRIEFER MENTION.

We have received from the Government Printing Office at Washington the Report of the Librarian of Congress for the year ending last June. The volume is much more than a mere report, for it includes a manual of the library organization, a select list of recent purchases, an account of the new plan for the distribution of catalogue cards, and much other matter of more than transient interest, besides numerous illustrations. "A List of Books on Samoa and Guam" comes to us from the same source, as also a pamphlet scheme of classification in the department of bibliography and library science.

Mr. Russell Sturgis's "Dictionary of Architecture and Building" (Macmillan) has already received extended notice in these columns, and the appearance of the third and last volume of the set serves in no wise to alter the impression created by the preceding parts. The work is one of great interest and value, being more than a dictionary, almost an encyclopædia. The lack of care looking toward a piece of beautiful book-making in the matter of illustrations continues throughout the work; and now and again the illustrations do not serve to illustrate, — as in the definition of "clear-story," where the cut represents, and is labeled, "a church without a 'clearstory.'" However, a large and efficient corps of expert writers on architecture and kindred subjects has served to present a comprehensive and authoritative work in a field where it was much needed.

The success attained by the previous issues of the "Department of Special Editions" of Messrs. Houghton, Mifflin & Co. has resulted in a determination on the part of the publishers to produce from six to eight volumes of the same sort each year. The first of the issues for this Spring is a reprint of the address on "Democracy" delivered by James Russell Lowell at Birmingham, England, in 1884. It forms a little volume of seventy-five pages, produced in similar general style to the edition of Thoreau's "Of Friendship," published last Fall, and shows the same artistic and intelligent workmanship in all the details of mechanical make-up. A short introductory note is supplied by the late Horace E. Scudder. This volume will be followed shortly by reprints of Sir Walter Raleigh's account of "The Last Fight of the Revenge at Sea," Henry Fielding's "Journal of a Voyage to Lisbon," and (most acceptable of all) a complete edition of the Poems of Edward Rowland Sill.

ANNOUNCEMENTS OF SPRING BOOKS.

Herewith is presented THE DIAL's annual list of books announced for Spring publication, containing this year more than 750 titles. With a few necessary exceptions, books recently issued which have been already entered in our regular List of New Books are not named in the present list; and all the books here given are presumably *new* books — new editions not being included unless having new form or matter. The list is compiled from authentic data supplied for this purpose by the publishers themselves, and it is believed presents an accurate survey of the Spring books of 1902.

BIOGRAPHY AND MEMOIRS.

The Autobiography of Sir Walter Besant, illus., \$2.40 net. — Modern English Writers Series, new vol.: Thomas Henry Huxley, by Edward Clodd, \$1. net. — Ellen Terry and her Sisters, by T. Edgar Pemberton, illus., \$3.50 net. — Six Saints of the Covenant: Peden, Semple, Wellwood, Cameron, Cargill, Smith, by Patrick Walker, edited by D. Hay Fleming, with foreword by S. R. Crockett, limited edition, 2 vols., \$7.50 net. (Dodd, Mead & Co.)

English Men of Letters Series, new vols.: James Russell Lowell, by Henry van Dyke, D.D.; George Eliot, by Leslie Stephen; Ralph Waldo Emerson, by George Edward Woodberry; William Hazlitt, by Augustine Birrell, Q.C.; Benjamin Franklin, by Owen Wister; Matthew Arnold, by Herbert W. Paul; Edgar Allan Poe, by William Peterfield Trent, M.A. — Napoleon, a sketch of his life, character, struggles, and achievements, by Hon. Thomas E. Watson, illus. — Life of Sir George Grove, by C. L. Graves. (Macmillan Co.)

Personal Reminiscences of Bismarck, by Sidney Whitman, with portraits. — Appletons' Popular Biographical Series, first vol.: Father Marquette, by Reuben G. Thwaites, illus. — Great Commanders Series, new vol.: General Forrest, by J. Harvey Mathes, illus., \$1.50 net. — Personal Memoirs of Philip Henry Sheridan, new and enlarged edition, with an account of his life from 1871 to his death in 1883, by Brig.-Gen. Michael V. Sheridan, 2 vols., illus., \$4. net. (D. Appleton & Co.)

Reminiscences of Sixty Years in Public Affairs, by Hon. George S. Boutwell, 2 vols., with portrait, \$5. net. (McClure, Phillips & Co.)

With Napoleon at St. Helena, from the memoirs of Dr. John Stokoe, Naval Surgeon, trans. by Edith S. Stokoe, illus., \$1.50 net. — Terrors of the Law, being the portraits of three lawyers, by Francis Watt, with photogravure portraits, \$1.50 net. (John Lane.)

William Black, Novelist, by Sir Wemyss Reid. (Harper & Brothers.)

Five Stuart Princesses, edited by Robert S. Rait, with portraits, \$3.50 net. — The Autobiography of Lt.-General Sir Harry Smith, Bart., of Allwal, G.C.B., edited by G. C. Moore Smith, 2 vols., illus., \$8. net. — A Grand Duchess and her Court, by Frances Gerard, 2 vols., illus., \$7.50 net. — Peter III., Emperor of Russia, by R. Nisbet Bain, \$3.50 net. — Little Memoirs of the Nineteenth Century, by George Paston, illus., \$3. net. (E. P. Dutton & Co.)

Biographical History of the United States, first vol.: Life of James Madison, by Gaillard Hunt, illus., \$2.50 net. (Doubleday, Page & Co.)

The Recollections of Sir Edward Blount, 1815-1901, jotted down and arranged by Stuart J. Reid, with portraits. — Edward E. Bowen, a memoir, with some literary remains, by Rev. the Hon. W. E. Bowen. (Longmans, Green, & Co.)

Charles Eliot, Landscape Architect, illus. — The Life of John Ruskin, by W. G. Collingwood, with photogravure frontispiece, \$2. net. — Daniel Webster, by Samuel W. McCall. — Riverside Biographical Series, new vols.: Stephen A. Douglas, by William Garrott Brown; Samuel de Champlain, by Henry D. Sedgwick, Jr.; George Rogers Clark, by Frederick J. Turner; each with photogravure portrait, 65 cts. net. — Molière, by Leon H. Vincent, 85 cts. net. (Houghton, Mifflin & Co.)

The True Napoleon, by Charles Josselyn, illus., \$3.50 net. (R. H. Russell.)

Heroes of the Nations Series, new vol.: Edward Plantagenet (Edward I.), the English Justinian, by Edward Jenks, M.A., illus., \$1.35 net. (G. P. Putnam's Sons.)

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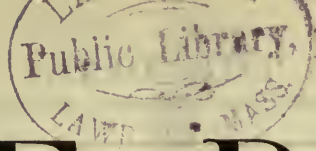
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No. 379. APRIL 1, 1902. Vol. XXXII.

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HISTORIES OF LITERATURE.

It is something of a paradox that, while literature itself is the most interesting product of human effort, the histories of literature are among the dullest books there are. Why, it may reasonably be argued, should not the charm of the subject lend itself in some measure to the treatment, and why should not books about literature have in themselves a literary value? Of course, our paradoxical proposition must not be taken in too sweeping a sense. When a great writer undertakes to deal with literary history, the product will be literature as inevitably as if it were a novel or a poem. But writers who have the creative endowment are almost sure to exercise it upon the material shaped by imagination, leaving the material of history proper to be the prey of the plodder and the pedant. These worthy gentry (perhaps from the instinct of self-preservation) do their best to keep genius from poaching upon the domain of history, and, since genius is more frequently shy than aggressive, it is easily frightened away. Let a Froude or a Taine encamp himself within the sacred precincts of historical scholarship, and straightway the combined forces of scientific method and dry-as-dust investigation are arrayed against the unwelcome intruder; he is given the counsel proverbially aimed at over-venturesome cobblers, and is reminded, with pedagogical severity, of his notorious delinquencies.

Thus it is that history falls almost wholly into the hands of writers who have the sober virtues of industry, and accuracy, and logical analysis, while almost wholly lacking the brilliant virtues of style and ideal outlook and rich emotional appeal. Even the history of literature more frequently than not suffers this fate, and is left to be recounted by writers who are incapable of making literature on their own account. It is, indeed, no easy task to make literary history interesting. There are too many names to be mentioned, too many titles of books to be worked in, too many dry facts to be incorporated with the narrative. It takes resolution to leave out matters which, in the close view, seem essential, and which appear unimportant only when the point of

observation is sufficiently removed to blot out all except the salient features of the man or the period under discussion. Taine had the resolution to do this, and the power to make literature out of the treatment of literary history; Symonds had it, and a few others; Dr. Brandes has it in a remarkable degree; but most writers upon the subject are hopelessly without it, and, if they seek to be literary at all, take refuge in the graceful phrases and the vague philosophies of dilettantism.

There are two devices by which the history of literature may be made attractive to a wide circle of readers, even when undertaken by an uninspired critic. One of them is by the copious use of pictorial illustrations of the text. This device has long found favor in dealing with the history of Continental literatures, but has been strangely ignored by English bookmakers. There are sumptuously illustrated histories of the literatures of Germany, Holland, Denmark, Sweden, and Norway, and their example should have received imitation long ago by some publisher in England or America. We understand that such a work is at last to be brought out in England, under the editorship of Mr. Gosse, and we shall await its appearance with much interest. The other device is that of frankly making the history a collection of representative extracts, with just enough of narrative and critical discussion to provide a connecting medium. Such a history is suggestive of a plum-pudding, and consists mostly of plums, the matrix in which they are imbedded having little distinctive taste of its own. The most prosaic of writers, if only he have a pretty taste in reading, can make an attractive book of this type, and such books are well worth making, if for no other reason than that they stimulate their readers to further investigation in the right direction.

We have been led to make the foregoing remarks by the reappearance, in twentieth century guise, of "Chambers's Cyclopædia of English Literature." The good old book which has borne that name for sixty years has had a useful career. It began to appear in 1842, was revised and brought down to date in 1858, was again revised and extended in 1876, and still again in 1888. The present form is therefore the fourth of its incarnations, and is almost as unlike the first edition as the latest form of "Webster's Dictionary" is unlike the earlier ones. There are to be three volumes in place of the traditional two, and huge volumes they will be, if we may judge by the one

already issued by the Messrs. Lippincott, for it fills no less than eight hundred and thirty-two double-columned pages. Dr. David Patrick is the editor of this reissued and practically remoulded work, and he has profited by the collaboration of a number of the most eminent English scholars.

The objects of the undertaking, as set forth by the present editor, have been as follows. The work "is not, and is not meant to be, an anthology of the perfect models of our prose and verse, a chrestomathy of purple patches, a collection of elegant extracts. The acknowledged gem should be there, if a man is mainly known by some one noble passage, one sonnet, one song, one aphorism or sententious saying; but something there should be, as a rule, to illustrate his average achievement, the standard by which he may fairly be judged. Nor does the work profess to be a marrow of our literature, or to give the spirit and quintessence of the several authors; still less does it aim to render its readers independent of the authors themselves or relieve them from the duty and pleasure of studying the original works. In no case will one rise from articles of ours flattering himself that now he knows his author and may consider that subject settled." With these objects in view, the selection of passages seems to us highly judicious, and we are glad to note that, in addition to portrait illustrations, a few facsimiles of famous manuscripts have been inserted.

In point of scholarship, the new "Chambers" leaves little to be desired. It has taken account of the latest work of English and American students; it has multiplied the space formerly devoted to Old and Middle English, and this first volume alone gives treatment to over fifty authors barely mentioned before, if at all. The signed special contributions are so important that they must be mentioned. The Rev. Stopford Brooke has written of Old English literature. Mr. Alfred W. Pollard has dealt with the Middle Period, with Chaucer, Caxton, and the English Bible. Spenser and Shakespeare have fallen, respectively, into the hands of Mr. Edmund Gosse and Mr. Sidney Lee. Mr. Andrew Lang has written of the Ballads, the late S. R. Gardiner of the Civil War and the Commonwealth, Mr. A. H. Bullen of the Restoration, and Mr. Saintsbury of Dryden. The bulk of the work, of course, has been done by Mr. Patrick's editorial staff, and a special tribute is paid to "the accurate scholarship, the keen insight, the incisive style" of the late Francis

Hindes Groome, who had an important share in the work.

The first volume ends with the seventeenth century. The two remaining centuries will fill the other two volumes, and we learn with satisfaction that eminent living authors will be included. Nor will America be neglected, for the worthies of our own literature will take their proper places in the chronological arrangement, and will, generally speaking, be discussed by American critics. This is as it should be, and we may close this article by an appropriate quotation from the general preface to the work. "As the English tradition has remained dominant in the Constitution of the nation and the life of the people, our kindred both by lineage and language, so American literature has remained an offshoot, a true branch of English literature. In this work it has from the beginning been treated as an integral and important part of the literature of Great Britain. We do not look on Longfellow or Poe as foreigners, or read the histories of Prescott, Motley, and Parkman as if written by strangers."

ON THE LITERARY DECLINE OF HISTORY.

Not many months ago the writer had occasion to read a book-review, the chief burden of which was a rather naively-expressed lament concerning the alleged decline of historical writing as literature in these latter days. The very interesting question, though hardly a new one, was raised as to why we have no contemporary Herodotus, Tacitus, Gibbon, or Hallam,—why there is now no Macaulay to write history in a manner so fascinating as to crowd the latest novel off my lady's table. A complete answer, even were it possible, would involve a multitude of considerations, and would far transcend the limits of space at our present disposal; but it may not be profitless to venture a few suggestions.

That there *has been* a decline in historical writing, as judged by the canons of great literature, some might possibly deny, but the most of us would readily concede. One has but to mention Herodotus, Thucydides, and Tacitus, among the ancients, Carlyle, Macaulay, Gibbon, and Green, in days nearer our own, to bring to mind some of the world's greatest masterpieces of prose writing. With these, the works of history produced during the last quarter-century, while almost legion in number, are in but very few cases even comparable as pieces of literary art. They may be, and without doubt frequently are, better histories, but they are certainly not so good literature.

The truth is that the spirit of modern historical writing is very different from that which animated the historian of former ages. This change has resulted from the rise of the so-called "scientific" school of historical students and writers; and for the rise of this school the doctrine of evolution must be given the ultimate credit. Evolution is essentially a method of thought and interpretation, and as such has worked a reconstruction, not merely in biological science, but also in literature, philosophy, theology, and history. In these latter fields we are not always consciously aware that it is evolution that controls. But we have breathed the evolution spirit until it has come to give color to all our thought, and we find ourselves speaking continually in its terms, though we might well be at a loss to tell where we learned them. The great contribution of the doctrine of evolution in every sphere of knowledge which it has touched has been the establishment of principles of relationship and continuity. So that just as under its influence we no longer think of geological changes under the time-honored cataclysmic concept, according to which each new epoch was supposed to be wholly unrelated to the one foregoing, so we no longer, at least when at our best, think of historical "ages" as isolated from one another and of human life thus broken apart. And just as evolution has taught the geologist that if he is really to know his subject he must use materials—rocks and fossils and soils—at first hand, and likewise the chemist his test-tubes and reagents, the botanist his plants, and the zoölogist his animals, so has it also taught the historian that if he would know the men of any age or country he must not neglect to seek out and study diligently everything they have left behind them. He must go back to the sources—back to dusty manuscripts, sculptured columns, long-buried coins and implements. In other words, he must follow the evolutionary method of science.

Hence comes the "scientific school" of historians, most eminently represented, among English-speaking peoples at least, by Bishop Stubbs and Samuel Rawson Gardiner. The writings of these men easily betray the fact that scholarship, and not literary art, has been the primary consideration. Their language is cold, careful, and concise, scrupulously devoid of rhetorical devices, and hardly calculated to charm the general reader. And not only has our best historical writing become less "literary," but the so-called literary historians, especially Carlyle, Macaulay, and Gibbon, have been brought into considerable discredit by the modern school. We may still read these authors, but we are assured that the history which we get from them will be very distorted and inadequate unless corrected by an acquaintance with the works of those who have written less brilliantly but more truthfully.

The former historian generally undertook to cover a larger field than the modern. A history was deemed of small note unless it presented the im-

posing appearance of six, eight, or even a dozen, goodly volumes, and measured off its subject-matter in terms of milleniums. To-day the spectacle of a really great historical scholar sitting down to write the entire history of a great people or nation — much less of civilization in general — is virtually unknown. Except in the case of historical smatterers who make up in verbosity what they lack in scholarship, there are practically no more attempts at historical writing on so ambitious a scale. The writing of history has come to involve such labor in research and such painstaking effort in verification, that, if properly done, the limitations of life preclude the exploitation by any one student of more than a contracted period in the life of a single people; so that Freeman spends two decades upon the one subject of the Norman Conquest, Gardiner labors half a life-time upon the Civil War and the Commonwealth, covering fewer years in the history of England than are consumed by the work in his own life, Parkman gives his life to the study of the French settlements in America, Mr. Henry Adams concentrates his masterly energies upon the administrations of Jefferson and Madison, and Mr. James F. Rhodes will have to live many years yet in order to complete his history of the United States from the Compromise of 1850 to the first administration of Grover Cleveland.

This ideal of thoroughness permeates all our historical work. Not only are the more renowned writers controlled by it, but the historical instruction and investigation in our best colleges and universities testify to its force. The key-note of graduate instruction is concentration, the mastery in detail of a limited field, the adding of something, if possible, to the already existing knowledge on the subject investigated. And the sort of work which is required of candidates for the doctorate in history is the sort of work which, with few exceptions, these men will continue to do throughout the remainder of their scholastic careers.

Now this sort of work, while a distinct gain for historical scholarship, is not conducive to the development of a fine literary style. The form of expression is made entirely subordinate to the subject-matter. While no one would dispute that the essential qualities of good prose literature — clearness, precision, and force — are eminently desirable in historical as well as any other kind of composition, yet the conscientious historian is so persistently on guard against sweeping generalizations, unwarranted parallels, and other earmarks of "fine writing," that he stands in immediate danger of acting on the principle, if not openly admitting it, that dullness and roughness are virtues in his writing, and all well-sounding phrases and nicely-rounded periods are necessarily snares set by some evil genius to compass his destruction.

History must be written to-day with the strictest regard for truth, and truth in the minutest detail. A thing is to be valued in proportion as it can be

absolutely verified. The task of the historian, and the weight of responsibility that devolves upon him, has become such that, as Professor Woodrow Wilson facetiously remarks, it is a wonder that the historians who take their business seriously can sleep at night. We now demand actually to see history in the process of being written. We must have plainly indicated every step which the author has taken in the accomplishment of his work. We are no longer at all content to accept his conclusions without at least seeing his method of approach to them. The writing of history is thus coming to be more and more a matter of arranging foot-notes and cross-references.

Literature knows no such demand of verification, at least of this comparatively petty sort, and employs no such stiff and constraining devices. The fundamental prerequisite of all genuine literature is that it be entirely loyal to the truth, — but truth in the universal, the general, not in the specific. Literature exhibits a luxurious carelessness of details which the historian can by no means afford to indulge. Imagine the author of the "Iliad" (be he one or many) citing authorities for his genealogies, his battle-scenes and army-rolls! Or Shakespeare detailing in foot-notes the sources from which he drew the character of Shylock, the plot of Macbeth, or the story of Antony and Cleopatra, and referring to parallel passages in Greene and Marlowe and Kyd! Or Wordsworth gravely appending to the "Intimations of Immortality" a treatise setting forth the most recent results of speculative thought on the probabilities of the future life! Yet just such things — such petty inconsequential things, the *litterateur* would say — the historian finds himself more and more under the necessity of doing.

All this results from the fact that while literature is primarily a matter of feeling, history is primarily a matter of knowledge. There is feeling in history and knowledge in literature, but the dominant elements are the other way. Literature, being of the heart as well as of the head, is to be tested by canons of sentiment as well as of fact. The question is not, is this statement literally true? or, is this name entirely authentic? or, is this euphonious allusion restrained within the bounds of cold verity? Such considerations are really of slight moment. What matters vastly more is whether the given production exhibits the larger and finer qualities of simplicity, beauty, and universality of interest and appeal. But with history it is not so; neither indeed can it be. These questions of exact authenticity and scrupulous fidelity to fact, while sometimes very annoying when persistently thrust at a piece of fine writing like Macaulay's third chapter, are perfectly legitimate; and if they cannot be satisfactorily answered, the value of the work is irretrievably diminished. Of course it is quite possible for all these demands to be faultlessly complied with, and the production

still fall far short of being good history. It may be only a dull and unprofitable chronicle. It may be wholly lacking in the virile qualities that are indispensable to the vivifying of historical truth. History, to be worthy of the name, must not merely be accurate in details, but must also be trustworthy in interpretation of those details. When the historian has made sure of his facts his work has only been begun. The essential must be sifted from the non-essential. Motives and influences must be detected, weighed, and adjudged. Light must be sought from the sciences tributary to history—archæology, philology, geography, and the like,—and, being found, must be judicially applied to the subject in hand. The history of a year or an epoch, of a movement or an institution, must be given its proper setting in the *Weltgeschichte*. Failure in these larger requirements would sacrifice at the outset any claim which an historical production might have to scholarly recognition.

And besides all this, after the historian has fashioned his product with the extreme care and deliberation, he may be sure that, however great its merits, it will not long continue to maintain its place in the favor either of scholars or of the world at large. For, on the one hand, new discoveries, new ideas, new interpretations, will inevitably discredit more or less of what has been said; and, on the other, changed tastes and fluctuating interests will demand a re-writing of the old material. Except in cases where it has been the fortune of the historian to become our only medium of knowledge of an age or historical process, there is no such thing as finality in the writing of history. In the words of a recent writer on this subject, "Each generation must write its own history of past events in order to interpret them in terms corresponding to its needs. New conditions give rise to new problems, and these to new conceptions; and when we turn again to examine the past, we put to it questions never before asked."

Just now we are in the age of extreme particularism in historical research and writing. In our study we are following the method of the anatomist rather than that of the artist. We are bent upon details rather than upon the general effect—dissecting rather than studying in perspective. We are curbing our ambitions and recognizing our limitations as never before. We are working under the conviction that a life-time is none too long a time to give to any one of hundreds of brief periods or single phases of the historical field. Historical truth is being accumulated and put in imperishable form with unparalleled rapidity and discernment. We are too busy collecting the materials for the mosaic, to give much thought to the mosaic itself. We are too busy and too "scientific" to give much thought to the literary quality of the history that we write.

When all has been said, however, the fact remains that history and literature are bound together

by ties impossible to be broken. Both are concerned primarily with the phenomena of human life, either as it has been or as it might be. The mere consideration that history deals with this subject on the fact side, and literature on the imaginative side, is not sufficient to set up an impassable barrier between the two. Literature continues to be the greatest of all sources of historical knowledge, and history the only adequate basis for the understanding and appreciation of literature. When the great fund of historical knowledge shall have been more fully brought to light, there will be no inherent reason why historical writing may not take on all the essential qualities of great prose literature; for it is to be believed that truth is indeed stranger than fiction, and that the illuminating recital of what men have been and what they have done and what they have tried to do can never be greatly surpassed for interest and force by anything that it can enter into the imagination of man to conceive.

The portrayal of human life, which is the ultimate business of the historian, can never be made a mere matter of black-and-white sketching. So subtle is life in its ramifications, so intricate in its relationships, so variegated in its meanings and influences, that nothing short of consummate literary skill can adequately present the shades and colors of the picture. There is a dead mechanical way of writing history, which as a temporary expedient is all well enough, but there is also a living, artistic, forceful way, which must be taken advantage of when the time becomes ripe for it. Our need for literary art in the collection and classification of materials is slight; but not so when the materials thus gathered are to be given a sane, comprehensive, and illuminating interpretation.

Some day there will set in a movement to coördinate the results of our specialized effort, and then may be expected to appear once more the literary historian. Scholarship will not be less valued, nor truth less highly regarded; but the art of presenting truth will be given more attention. Nothing short of a transcendent genius, however, can ever again fill the place of the genuine literary historian. From our conscientious devotion to truth in the minute we shall never wholly recover; and of all historical writing we shall continue to demand absolute accuracy of detail,—a standard which was unknown to Herodotus, Livy, Carlyle, and Macaulay. Thus the necessities which the literary historian of the future will have to meet grow greater with every passing day.

FREDERIC AUSTIN OGG.

THE first issues of "The Bibliographer," the new magazine edited by Mr. Paul Leicester Ford and published by Messrs. Dodd, Mead & Co., are attractive in contents and make-up, and indicate that the publication will at once take its place as a necessity to the progressive book-collector.

COMMUNICATIONS.

PHONETICS AND SPELLING REFORM.

(To the Editor of THE DIAL.)

Little attention has been given to the effect that a study of the modern science of phonetics has had upon the agitation for spelling reform, so called; yet, properly understood, almost the entire case of the reformers seems to be put out of court by the results of the recent labors of phoneticians like Mr. Henry Sweet and Mr. Alexander Melville Bell.

Striking at the very root of the matter is the disclosure that, the principal advocates of spelling reform being philologists, it is not they, but the phoneticians, who are specialists in the premises sought to be occupied; and, not being specialists, the philologists who are chiefly responsible for such contrivances as the "scientific alphabet" of the American Philological Association are, partially at least, outside of this particular province of learning. Just what this signifies will be taken up in more detail directly.

The publication of the "Oxford" dictionary discloses certain growing tendencies on the part of both American and British speech to vary from a common standard of English. Comparing the "scientific alphabet" referred to above with the "Key to the Pronunciation" in Dr. Murray's and Mr. Henry Bradley's great word-book, the differences are remarkable in several cases. The alphabet gives the sound of *a* in *care* and *tare* as the long sound of the *a* in *fat* and *fan*; the key gives the vowel sound in *there* and *pare* as the long sound of the vowel in *yet* and *ten*. The alphabet gives the name sound of *i* as compounded of the *a* in *ask* and the *i* in *it*; the key, as made up of the obscure sound heard in the last syllable of *ever* and *nation* and the *i* in *sit*. The alphabet gives *hurt* and *burst* as exemplifying the long sound of the *u* heard in *hut* and *tub*; this the key concedes to the sound heard in *curl* and *fur*, but marks the vowel in *fir*, *fern*, and *earth* as the long sound of the obscure vowel in the last syllable of *ever* and *nation*. The alphabet notes the *o* in *note* as the long sound of the *o* in *obey*; the key differentiates the *o* in *hero* from the *o* sound heard in *so* and *soul* by affixing to the former a vanish sound resembling that of the *u* in *full*. The alphabet gives the diphthong *oi* as composed of the *o* sound heard in *on* and *not* and the *i* sound in *it* and *in*; the key compounds it of the *o* sound heard in the last syllable of *achor* or the first syllable of *morality* and of the *i* in *sit*. There are other differences, due, however, for the most part to the fact that the key discriminates more largely than the alphabet: I have limited comparisons here to the cases in which the alphabet provides characters for markings identical with those of the key and arrives at a disagreement; though I find I have omitted the long sound of the *e* in *mel* and *fen* in the alphabet as exemplified by the vowel in *they* and *dey*; while the key marks the sound in *they* as made up of the vowel heard in the last syllable of the noun *survey* and the *i* in *it*. In all cases in which a final *r* follows a long vowel sound, the key adds the obscure sound heard in the last syllable of *ever* to the initial character of the vowel, which the alphabet does not do.

It is evident that there are differences of a vital character between the two schemes of pronunciation. In some cases, notably in that of the long *i* sound, these

are due to real differences between the language as spoken in England and in the United States. This may also be true of the sound in *care* and *pare*. Those of us who were taught to discriminate between the sound heard in *there* and *air* and that in *their* and *heir* will learn with some curiosity that neither in England nor the United States is there dictionary authority for such discrimination, the British giving them all the sound heard in the latter pair and the Americans that heard in the former. But the American Philological Association and the phoneticians of the "Oxford" dictionary do not agree, it has been shown, about the sound of long *o*, of long *i*, and of the diphthong *oi*, and are in disagreement regarding all long vowel sounds followed by final *r*, — and there are numerous slighter divergences.

If an appeal be now taken to Messrs. Sweet and Bell — with whom Dr. Skeat may be named — this confusion will be found to be worse confounded. With them the name sound of *e* is made up of the *i* in *it* and a consonantal *y*, and the long *oo* sound heard in *food* of the short *oo* sound in *foot* and a consonantal *w*. With them the final *r* sound disappears except when carried as an initial *r* to a succeeding word beginning with a vowel, though in every case modifying a preceding long vowel by what is called a "vocal murmur." Though it is not expressly noted, the present tendency is to make improper diphthongs of almost all the long vowel sounds in English with the exception of the two sounds of *a* heard in *ah* and *awe*, by the addition of either consonantal *w* or *y*. Thus the name sounds of *a*, *e*, and *i*, and of the diphthong *oi* end with *y*; and the name sounds of *o* and *u*, of the long *oo*, and of the diphthong *ou* as in *foul*, with *w*. The "Century" dictionary does not mark a *y* sound in *mayor*, *seer*, *buyer*, or *boyar*, nor a *w* sound in *sower*, *wooter*, *bower*, or *ewer*, though authorizing the pronunciation of every one of these words as a dissyllable. Yet it is present, and, it may be added, the discriminating ear can also detect a *y* sound in *fear* and *fire*, and a *w* sound in *sore*, *poor*, *your*, and *flour*. The differences are slight — and seem to be growing slighter — between the pronunciation of such words as *cere* and *seer*, *byre* and *buyer*, *sore* and *sower*, *flour* and *flower*, and *your* and *ewer*; in poetry all are used as monosyllables or dissyllables indifferently, unless, as in Tennyson's case, the speech has a flavor of North British, where the final *r* sound is insisted upon.

All these failures of accordance between those who have become specialists in phonetics, like the phoneticians, or dabblers in phonetics, like the philologists, point out more clearly than mere words the important fact that English is a living language and that its sounds, particularly its vowel sounds, are always in a state of transition. Those not definitively committed to some form of "spelling reform" will probably agree that the very fact that our spelling bears no real relation to our spoken language has left our mother tongue the freer to develop itself along the lines of least resistance, and that any attempt to crystallize our speech in the written language would have a disastrous effect upon the evolution now going steadily on, — *vide* the concluding chapter of Mr. Sweet's "History of English Sounds" for a discussion of existing tendencies toward further and more radical changes.

But these same changes have another significance in pointing out differences which already exist — as in the case of the name sound of *i* already referred to — be-

tween British speech and American speech. Any attempt at spelling reform which does not recognize such differences is essentially faulty, for it seems to be conceded by all that there is no logical nor scientific abiding place between spelling as we do now, and spelling as we pronounce. If we retain our ancient and unscientific orthography, there is certainly no danger of the great branches of the English-speaking race becoming mutually unintelligible; whatever our divergences, even if they should reach forward to a time when a cultivated Englishman and a cultivated American could not understand one another's conversation, we should still be able to communicate in writing, after the manner of the Chinese and Japanese. This fear of unintelligibility becomes more and more remote, of course, with every step in science and diplomacy which links the two nations together.

There are no statistics that I have been able to discover which show the proportion of written words in English to words spoken. Even in a country like the United States, where so many men and women spend much of their time in reading newspapers as well as magazines and books, it must still be evident that spoken words vastly outnumber written words or words read. Ten minutes' conversation reported verbatim occupies more than a newspaper column when reduced to print; fifty newspaper columns contain as much reading matter as the average novel. By as much as the spoken words exceed in number the words written and read, by so much is the spoken language more important than the written, as a matter of axiom. The future expansion of English, indeed, may be said to depend almost wholly upon speech as against writing or reading. Anything which seeks to prevent the normal growth of the spoken language, therefore, whether by crystallizing speech into phonetic signs like those recommended by spelling "reformers" or in some other manner, must operate against the best interests of the race, and in operating against them against the best interests of our literature.

WALLACE RICE.

Chicago, March 22, 1902.

JAPANESE LITERARY TASTE.

(To the Editor of THE DIAL.)

The leading firm of booksellers in Japan recently asked a large number of eminent Japanese men of letters, of science, of business, etc., to name their favorite European or American books. The seventy-three answers received have been published in a local periodical, and are interesting as displaying the literary tastes of Japanese readers of foreign literature.

The most popular work is Darwin's "Origin of Species," which received twenty-six votes; next comes Goethe's "Faust," the "Encyclopædia Britannica," and Hugo's "Les Misérables," in the order named. Among English men of letters, Byron and Tennyson are the most popular. The names of Stevenson, Hardy, Meredith, "Mark Twain," and other recent writers are rarely met with, while that of Kipling occurs not even once. Among continental writers, Tolstoi, Schopenhauer, Heine, and Zola are frequently mentioned; and Nietzsche's "Zarathustra" is characterized more than once as the greatest work in the last decade of the nineteenth century.

ERNEST W. CLEMENT.

Tokyo, Japan, March 1, 1902.

The New Books.

WILLIAM HAMILTON GIBSON.*

In reading of the life of William Hamilton Gibson, "Artist, Naturalist, Author," one is irresistibly reminded of the well-loved lines from "Thanatopsis":

"To him who in the love of nature holds
Communion with her visible forms, she speaks
A various language."

To few indeed has it been granted to interpret that language so variously. That deep, strong, persistent note that Thoreau sounded was followed later in the century by Gibson, not because Thoreau was his master, but because for him too the call was imperative; and what he saw he told by voice and pen, pencil and brush, until his originality, his versatility, his buoyant life, brought him friends and followers everywhere.

The book on Gibson by Mr. John Coleman Adams is not a dry record of facts, but rather a eulogy,—a eulogy in a good cause, however, for one fancies that the book has been written not more to picture this most interesting life than to arouse fresh enthusiasm for those studies of which the author is himself an exponent. Gibson may have had faults, but Mr. Adams does not mention them. Rather, he draws a loving and intensely enthusiastic picture of the artist, naturalist, and writer, later filling in the outlines by means of letters, the reminiscences of friends, and various incidents. We can read also the series of portraits, from childhood to manhood, which show from first to last a countenance singularly open, with clear, bright eyes, slightly full, curved lips, the entire face lit with intelligence and animation, and wholly lovable.

The first three chapters, comprising less than a third of the book, are given to an outline of Gibson's life. We learn that he was born at Sandy Hook, Newtown, Connecticut, October 5, 1850. Mr. Adams has called his first chapter "A Fortunate Boyhood." The title is justified, for Gibson had a mother who, besides being intelligent and well-educated, was loving and sympathetic, and helped him in his childish nature studies,—even to the extent of giving him a drawer in her linen-press for his worms! We do not learn much of Gibson's father, who, while still retaining his summer home at New-

* WILLIAM HAMILTON GIBSON, Artist — Naturalist — Author. By John Coleman Adams. Illustrated. New York: G. P. Putnam's Sons.

town, made his later home in Brooklyn, where Gibson had Henry Ward Beecher for pastor and friend. But we can infer that the father was a man of business, more occupied with his office than with his children, since there is a scathing letter from Gibson's schoolmaster suggesting that the father require one of the clerks to write to his homesick boy once or twice a quarter. It was this schoolmaster, Mr. Gunn, who presided over the other portion of Gibson's "fortunate boyhood." At the "Gunnery," in Washington, Connecticut, the boy spent several happy years, which always loomed large in his memory, and to these he attributed much of his success in later life. The account of these school-days is most interesting, including several delightful letters to the boy's mother. We learn that while "Willie" was "a dear little fellow," bright and obedient, it somewhat troubled Mr. Gunn that he had not "learned to be spontaneously industrious." Later, however, when attending the Polytechnic, this trait of indolence disappeared; and thereafter, even to the end, he worked with consuming energy.

In 1868 Gibson's father died, apparently leaving no fortune; and Gibson took up life-insurance as a means of support. This lasted but a short time, however, for, seeing a draughtsman drawing upon the block, Gibson decided that he could do it also; and thereupon began the struggle that was to result in his unique position as artist-naturalist. He had tried to draw, from his earliest childhood, but had been discouraged in it, as so many others have been. He had no training, no art-education of any kind. But his labor and perseverance, added to his inborn genius, overcame all difficulties, and before long he made a modest beginning by illustrating "The Chimney Corner" and "The Boys' and Girls' Weekly," and a little later he made botanical drawings for "The American Agriculturalist" and "Appletons' Encyclopedia." In 1872 came his first large commission, a set of twelve drawings on stone for the Appletons' huge botanical charts. This work was done with remarkable rapidity, and brought him nearly a thousand dollars; and from now on his path was clear.

About this time Gibson made his first original composition, and soon thereafter received a commission from the Appletons to make a sketching tour into Rhode Island, to obtain illustrations for "Picturesque America." He afterwards made other sketching trips: to Washington, D. C. (1874), to Philadelphia

(1876), to the White Mountains (1880 and 1883), to the South (1886), and to Europe (1888).

The year 1878, we are told, marks an epoch not only in Gibson's life, but in American illustration. It was in that year that he furnished designs for an article by Mrs. Helen S. Conant on "Birds and Plumage," in "Harper's Magazine." These illustrations included a full-page picture of a peacock's feather, which was so striking that it attracted much attention from both laymen and artists.

Although Gibson wrote in 1876 "The Complete American Trapper," a book for boys, his real literary work began in 1879 with the first of the articles that were afterwards collected as "Pastoral Days." This article was an account, in writing and sketches, of a summer vacation at his old homes in Connecticut. He was now fairly launched in the career that he followed for the rest of his too-short life, and, considering all the other work he kept going at the same time, his books followed one another in quick succession. "Highways and Byways," extended from a series of magazine articles, appeared in 1882, and "Happy Hunting Grounds" in 1886. These were both received with favor and even enthusiasm. Meanwhile, the author had been providing the illustrations for E. P. Roe's "Success with Small Fruits" and "Nature's Serial Story"; "In Berkshire with the Wild Flowers," by the Goodale sisters; Drake's "Heart of the White Mountains"; "The Master of the Gunnery," a memorial of his old teacher; "Sketches in the South," by Charles Dudley Warner and Rebecca Harding Davis; and for many miscellaneous articles.

During these years, also, Gibson had been enlarging his field by working in water-colors, which remained to the last a favorite medium with him, and had made some attempts in oils. He had long since made a name for himself, and for everything that he did, writing, sketching, or painting, there was a ready welcome. He had opened many unseeing eyes, led thousands into new paths, and in short performed the part of a new kind of missionary both in this country and abroad. His remaining ten years saw the publication of five more books,— "Strolls by Starlight and Sunshine," "Sharp Eyes" (his most popular work), "Our Edible Mushrooms and Toadstools," "Eye Spy," and "My Studio Neighbors"; and he left a quantity of material, in notes and sketches, for an illustrated botany and other works. During his

last few years also he had a new interest, in the form of popular lectures on botany, for which he made curious charts and diagrams. In 1896, after several months' failing health, he died at his old home in Washington, Connecticut.

Such, in brief, are the outlines of Gibson's life,—an uneventful life in one sense, but in another crowded to overflowing; a life best shown in its results. His marvellous capacity for work was one of Gibson's most characteristic traits, and in it lies the secret not only of his success, but of his early death. In Mr. Adams's words, "The fierce fires of a relentless industry had burned his forces to a cinder."

It is chiefly as artist and author that Gibson appears in the foregoing sketch, but these two involved his other side. For in everything that he did, writing or picturing, he was interpreting nature. Nature-lover he was always, from his earliest childhood; and by faithful, loving observation and investigation he became a naturalist as well. Nature in all her manifestations was a constant passion with him; but it was through making known to multitudes the secrets of growing things that he will be longest remembered.

The second part of Mr. Adams's book deals with Gibson's work and his methods of working in his different mediums, and with "the personal side." The final chapter, together with an account of his death and funeral services, contains the reminiscences of friends and eulogistic tributes. Emerson's words, "Do that which is assigned to you, and you cannot hope or dare too much," might have been Gibson's motto. Brave, self-confident, but not overbearing, full of life and joy and wholesome fun, he carried out the promise of his bright and lovable boyhood, and lives in the memory of all who knew him, not only as genius, but as man.

Gibson might have found a biographer who gave more attention to detail, if a formal biography were wanted, but he could not have found a more enthusiastic one. There are many things an inquirer could ask and not find answered in this book, but we learn all that is needful to enable us to account for the man and his work. The arrangement of the book gives rise to some repetition, and in one case the different accounts do not exactly agree: *i. e.*, the accounts of the inception of "Sharp Eyes" as given on pages 72 and 173. There are occasional slips of statement or arrangement, as on page 210, where Mr. Adams says, "Near the close of the same year," etc. Re-

ferring to the previous letters we find them dated successively 1863, 1864, 1864, 1865, while the two letters following the above statement are dated 1863. There is no great pretension to literary style, but we get that vivid impression that is given when an author's heart is in his work. The book is attractively presented, and contains, besides the portraits already mentioned, and views of Gibson's homes and haunts and his grave, a considerable number of reproductions of his works.

EDITH GRANGER.

LEADERS OF VICTORIAN LITERATURE.*

It requires courage and confidence in a critic to sit down to-day and write about such old-fashioned matters as Thackeray's novels and George Eliot's, instead of dropping sparkling utterances on such up-to-date and modern topics as, for instance, "Recent Phases of Romantic Fiction" or "Exotic Tendencies in Present-day Dilettantism." A bright screed prophesying a Bulwer Revival or an eighteenth century Renaissance might do, if one insisted on dealing with old-time topics; but an effort to arrive at a sound estimate of Carlyle or Matthew Arnold seems hardly in keeping with the present tendencies of current criticism, at least so far as it is observable in our critical journalism. Mr. Brownell doubtless has the qualities mentioned above to some extent, for he presents us with six essays on what might be called classic subjects; he gives us estimates of Thackeray, Carlyle, George Eliot, Matthew Arnold, Ruskin, and Meredith, which have little connection with an interest in Gorky, Maeterlinck, Maurice Hewlett, and the Romance of American History.

This is much in Mr. Brownell's favor. His work is not designed for the moment only; he considers fundamental questions (we might almost say) in estimating literature; he sets himself at some of the great problems of literature. He could hardly attempt anything more solid if he published an estimate of Macaulay in the "Quarterly Review," and perhaps would not do so much even then.

Mr. Brownell, then, has set himself to a piece of work that was well worth while, an attempt to form an estimate of the most considerable prose writers of our literature, in the period just before our own. This is the proper

* VICTORIAN PROSE MASTERS. By W. C. Brownell. New York: Charles Scribner's Sons.

occupation for a critic of the first order. Such a critic will consider the greatest names of all time, he will have his opinions also upon the work of his own day; but he is most usefully employed when he deals with the generation which has just preceded him, when he tries to put general opinion, released from the prejudices of the present, on the way to a judgment that shall last. There is often a period of relaxation in our interest in the great figures of literature who have just passed away. They achieve fame in life, let us say, they are an influence, perhaps, for the decade after their death. But then, before they take a definite place as classics, there comes a period in which people are not much interested in them. Sometimes this period comes even before their death, as was the case with Wordsworth, who in his later years was by no means the figure in the minds of those who loved poetry that he became afterward. Sometimes it comes very soon after death, as was the case with Dickens, who, people think, is now ripe for a "revival." But it generally comes some time.

Mr. Brownell practically notes this fact in regard to some of those of whom he writes. "Carlyle's own writings," he says, "fell speedily into a neglect," etc.; "How long is it since George Eliot's name has been the subject of even a literary allusion?"; "No writer, probably, ever passed so quickly [as Matthew Arnold] from unpopularity through fame to comparative neglect." Three of Ruskin's books "probably comprise all of his product that will last through the epoch of indifference to much that the present age has delighted in, which we can readily perceive to be upon us." Thackeray, it is to be remarked, achieved a fame which has steadily increased, George Meredith was received with a neglect which is but slowly diminishing.

What will a critic say of such writers, or rather of writers at such a centre of indifference? He has a responsible position, for if he be really a critic of influence he will have no small part in pronouncing the everlasting yea or the everlasting no (to parody an author in mind) which once really pronounced by posterity, is rarely reversed. It is for the critic to consider what true worth remains after the changes of a score or two score years; and in accordance with his opinion to place upon a pedestal in the hall of fame or to put on a high shelf in the garret.

Ruskin must go up garret, there is no doubt of that; and Thackeray is to have a place in

the hall of fame, or better in our own front hall or the parlor. A small bust of Matthew Arnold will look well in the study; that life-size statue of Carlyle might be put in one of the niches in the second story staircase; that strange-looking picture of George Eliot will do for the spare room; and Meredith may as well be left where he is, for he may have to be brought out. Such approximately is Mr. Brownell's disposition of these household favorites.

What reasons does he consider in this matter? Well, he is not one of those critics who merely give you their personal impressions on reading "Vanity Fair" say, or "Sartor Resartus." Nor is he a historical critic (or evolutionary) who shows you that they were all exactly what they had to be and could by no means avoid having been. Nor even is he one of the strictly objective kind who have such definite knowledge of what the works of genius should be that they can tell you how near any particular specimens come to perfection. Mr. Brownell is historical in so far as he considers the man always with his books and generally rather than his books. He is objective, however, in so far as he puts before us a net result of each career. But given the net result, the question is, what is there in it, whereby Thackeray, Carlyle, and others should continue to have a claim, or rather hold, on the attention of the world?

Here, of course, a critic can hardly avoid being somewhat personal. Certain qualities or virtues are of immense value to him, and he thinks an author worth while according as he has or has not something of these virtues. His preference may be founded upon the most solid groundwork of reason, but it is very apt to have something of a more personal basis.

The qualities of most importance to Mr. Brownell are Temperament and Thought. Thus he still retains a fondness for George Eliot, because she can think, although temperament rather than thought is really the thing in a novelist; and Carlyle is noteworthy for him in spite of the fact that his boisterous thinking did not end in much of consequence, because he did have the chief thing about genius, namely, personality, because no writer ever had so much temperament. So he cannot bear Ruskin because his didactic temperament was tedious, yet such as it was, entirely predominated over his thought. And with Meredith, in spite of his intellectuality, Mr. Brownell cannot get over the fact that his temperament is really

absence of temperament. As to Thackeray, who holds first place in Mr. Brownell's mind, his is one of the most marked personalities in letters, "his personal force and charm take him quite outside" the operation of the rule recommending a detached attitude. And Matthew Arnold was essentially a critic, and a critic of a special kind, namely, one who applied ideas, a brain centre rather than a nerve centre.

It would be wrong to imply that Mr. Brownell considers his authors purely from the standpoint of thought and temperament. He does not; he has other matters in mind — art, influence, history, — but no other matters are so important to him, and no others are so frequently applied in the way of a test. And I suppose for this reason his judgments will not appeal to all, for there may be some who do not care most for temperament or thought.

In my novel reading, though I am very fond of Thackeray, I find that I remember Clara Mowbray's meeting with Francis Tyrrel, and Henry Durie at table with his wife and his elder brother, with a kind of thrill that I do not get in "Pendennis" or "The Newcomes." I am told there is something of the sort in a certain famous scene in "Vanity Fair"; it may be so, but not for me. For myself I value romance — rather a poor name for the thing — more than personality or temperament. When we come to thought, in our critics, there I am more happily with Mr. Brownell, although even here I observe (with approach to shame) that my favorite critics are more apt to be men of a sense of beauty than of a sense of truth.

But my own preferences aside, there is surely ground for thinking that a very important thing for a novelist is the power to create the romantic, the tragic, the emotional in life, and a very important thing for a critic to have a sure perception of what is beautiful in nature and in art. Mr. Brownell does not entirely neglect these matters, but they are evidently second in his mind to the more important considerations of temperament and thought.

I am tempted to add a word on Mr. Brownell's style, not as a comment, or a caution either, but as a comfort to one who might otherwise begin upon the book without warning. In spite of one or two minor but real drawbacks,* the superficially repellent character of Mr. Brownell's mode of expression is, in the author's mind at least, one of the necessities

of exactness. It cannot be denied that he uses queer words: one would advise the average reader to keep within reaching distance of a dictionary. But the slight crabbedness arising from this cause is probably compensated for by the fact that the queer words usually do give some precise shade of meaning: potentialities, impressionistically, notablest, idiosyncratic, illogicality, dilutest, tropicality, insensitiveness, — they do look rather out of the way in a list; but each in its own place they are seen to have a very specific meaning and one which could not otherwise be so shortly conveyed. So no one should be displeased by Mr. Brownell's style: with a little experience one gets to like it.

For it is a style of which even the drawbacks arise from their having some thought to them. And this we may say of Mr. Brownell's work as a whole, that it has its roots in hard thinking. As the reader of his earlier books knows, you may disagree with particular views, you may think he has not the right standpoint for the best critical results, but you cannot criticise him at all without thinking the matter over pretty thoroughly yourself. Thus the work is stimulating, sometimes negatively, it is true, as well as often positively. And that is something well worth while. I rather suppose his judgments are pretty sound, too, — that his authors will be found in the future much where he says they are. But that is a minor matter on the whole; it would be a misfortune, in fact, if he fixed them all definitely for ever, for then just so much of the critic's occupation would be gone. EDWARD E. HALE, Jr.

COLUMBUS AND THE TOSCANELLI LETTER.*

Toscanelli's Letter of 1474 was first mentioned by Las Casas in 1552, and next in 1571 in a life of Columbus printed in Venice and attributed to his son Ferdinand. It is there spoken of as in Latin. In 1871 Harisse discovered in Spain, in a volume that once belonged to Columbus, a Spanish version of the letter, supposed to be in the handwriting of Columbus. In 1875 the entire text of Las Casas was published for the first time. Humboldt was perhaps the first to assert that Co-

* I believe the placing of clauses gives rise now and then to ambiguity and that the loose structure is in the long run fatiguing.

* LA LETTRE ET LA CARTE DE TOSCANELLI sur la route des Indes par l'Ouest adressées en 1474 au Portugais Fernam Martins et transmises plus tard à Christophe Colomb. Par Henry Vignaud. Paris: Leroux, 1901.

lumbus really received a letter and chart or map from Toscanelli, that influenced the voyages of Columbus, and his opinion has received the support of Fiske and Markham. Only of late years has the careful investigation of scholars led to the view now so clearly demonstrated by Vignaud and supported by those who agree with him in denying the authenticity of the alleged letter of Toscanelli. Vignaud, even in differing from them, pays due tribute to the erudition of those who maintain the other view, and especially of Harisse, its strongest advocate.

In this exhaustive volume on the subject, just published, Vignaud shows that there is no original of the letter or of any of the pretended correspondence of Toscanelli and Columbus, and that all knowledge of it depends on copies of a much later date. He points out that in no one of the numerous works, letters, and lives of the contemporaries, associates, and friends of Toscanelli, is there any mention of his theory of a western world. Fernand Columbus first spoke of it in a book printed in Florence in 1571, and it is again referred to in a popular translation of the geography of the Englishman Holywood, italianized under the name of Sacrobosco, printed in 1572. Oddly enough the editor or translator errs as to the date of the return of Columbus, and puts it a year before his start; and he makes him write then to Toscanelli, who died in 1482. However, in later editions of 1573 and 1579 the whole matter was omitted. Columbus himself wrote and spoke freely and frequently, yet he never referred to Toscanelli nor mentioned any correspondence with him nor acquaintance with or knowledge of him or of his letters or writings.

Vignaud shows that the Toscanelli letter had neither scientific nor practical value, and could have been of no use either to Columbus or to the King of Portugal, who, like his father and brothers, was a good geographer. It is based on the ancient geography of Ptolemy, yet the first book on that subject was not printed until 1472, a year after the date of the pretended letter. Columbus did not need help from that source, for he based his geographical knowledge on Aristotle, and not on Ptolemy, and even that was at second hand, for he was no scholar. He left a well-thumbed copy, full of his notes, of the "Imago Mundi" of Cardinal d'Ailly, published about 1480, who copied from Roger Bacon's *Opus majus* of 1267. Columbus also left an annotated copy of Marco Polo, one of his guides. Columbus had no real

scientific basis for his voyages and explorations, and found one only in later years. To credit him with a theory at the outset, instead of after his discovery, the pretended letter of Toscanelli was invented and palmed off by Las Casas and Fernand Columbus, so as to establish Columbus's reputation for scientific knowledge, and give him the credit of being the correspondent of Toscanelli, a famous authority on geography of his day. Columbus was charged with getting his information from an old pilot, — a story that was denounced by Washington Irving, the first and the fullest of the modern biographers of Columbus; and by Harisse, the first of "Columbists" of our own day; and by so many others that it is now wholly discredited. Yet Vignaud inclines to give it some weight, based on the fact that it was a rumor current during the time in which Columbus lived among his contemporaries.

Having shown that Columbus himself never knew of any letter from Toscanelli, Vignaud proves by an exhaustive demonstration that Bartholomew Columbus, the brother of the great navigator, was the author of the forged letter, and that it was used by Las Casas, perhaps with knowledge of its source, for as he had access to and made free use of the Columbus family papers, he could not fail to know that Columbus himself never had any such letter from Toscanelli, and that it was produced only to give it a place in Las Casas's book, as an answer to charges against Columbus, which lessened the value of the claims of his family on the Spanish government. The old nobles objected to and opposed the dignities attained by the family of Columbus as a reward for his voyages and discoveries. Even more exhaustive is Vignaud's demonstration of the falsity of Las Casas's statement that he had before him as he wrote the chart or map sent by Toscanelli to Columbus with the pretended letter.

Vignaud shows a thorough knowledge of the vexed questions of geography so often discussed by Markham and Winsor, and many others. His book is a scholarly and exhaustive piece of historical work, well supported by an appendix containing a reproduction of the alleged letter and other original contemporary documents, and by a full, fair, and complete analysis of the arguments and evidence for and against his own view. It takes its due place in the series of early voyages to which Harisse has contributed his volumes on the Cabots and on Corte and Gaspard Real and on Columbus,

and Schaefer and Cordier and Hauser and Dorez their's on early voyages and geographical discoveries. Vignaud shows a large knowledge of all the literature of his subject, and a power of critical discrimination in using it so as to get at the truth and of setting it forth clearly. He is quite free from that intemperate tone that marks others, notably Harisse, whose great attainments are marred by his persistent assertions that anyone with an opinion that does not agree with his own must necessarily be wrong and must be told so very harshly.

J. G. ROSENGARTEN.

THE FIRST ENGLISH NOVELIST.*

Samuel Richardson's novels are generally believed to belong to the class of books that are talked about but never read. The excessive length, the epistolary form, the unsympathetic social background, and the mild "tea-drinking" tone of his three works are supposed to render them distasteful to readers who devour their so-called romances by the tens of thousands. It is also objected that Richardson's chief theme is seduction, — a theme uncongenial to the manners and ideals of our time. Nevertheless Richardson has imposed himself upon English literature as a "classic"; and there is reason to believe that his fame is likely to grow rather than wane, when the reading public comes back, after its periodic debauch of melodrama to a normal interest in the representation of human character.

There has never been any question of Richardson's position historically. He wrote the first novels of English life, as we understand the word novel — a fictitious picture of life that has some approach to probability. If we except the gentle shadow of Sir Roger, and the vigorous figure of Robinson Crusoe, the first characters in English fiction — imaginatively conceived, organically developed — are Pamela, Clarissa, and Lovelace. In spite of Fielding's keen satire, we must admit that Richardson presented the petty world of the middle of the eighteenth century more justly, more minutely, with a truer feeling for its manners and ideals, than did the great master himself. And in construction, in the sense of form, "Clarissa Harlowe" is superior to "Tom Jones." Moreover, Richardson has the honor largely of dis-

covering a new reading public, and one that has continued to support enormously the novel, — the middle class. Perhaps most important of all, Richardson first developed a field of literary material (possibly following Marivaux) that has yielded rich harvests to a long line of English novelists, — the field of feminine sensibilities and sentiments. Lastly, Richardson has influenced continental literature directly and indirectly more than any writer of his time.

But Richardson has a far greater claim to his seat among the immortals than that of historical significance: he created one work that is of permanent importance, for which no allowances have to be made. Mere length of itself never killed any book, and the nine volumes of "Clarissa Harlowe" still command the reader, — nay, absorb him, if once he submits himself wholly to their skilful pages. The very length of the piece is a part of its art, for this breadth of treatment permits the gradual development of character, the fine gradation of values, the winding process of thorough analysis, which fix forever a picture of life. Great novelists have always appreciated the necessity of length. The story of two or three hundred octavo pages is an invention of the modern book-maker to meet a commercial opportunity. Moreover, in unity of plan, in comprehensiveness of design, and in dramatic relationship of values, "Clarissa Harlowe" is one of the very few English novels that can pretend to perfection of form. Structurally it is, as Richardson says somewhere, "a dramatic narrative." Lovelace, the mind of the piece, and Clarissa, the soul of the piece, are two of the small group of fictitious characters that have a permanent type existence. Lovelace is a superb creation. For wit, power, pure intellectual brilliancy and mastery, he is the ablest villain outside the drama in English literature. The mystery of his creation, if we consider Richardson's temperament and experience in life, is far greater than that of Clarissa, or, if we consider Fielding, than that of Tom Jones. Mr. Saintsbury's jeer at Richardson as "the old maid of genius" falls flat when we realize the full virility of Lovelace. The style through which Lovelace reveals the involutions and subtleties of his nature is unique in its absolute adaptation and consistency. Beside the restless play of his brilliant mind, the "divine Clarissa" even is a more ordinary conception. Yet the delicacy and thoroughness of her portraiture have saved her from the cold formality of her conception. In

* THE NOVELS OF SAMUEL RICHARDSON. With Introduction by Ethel M. M. McKenna. In twenty volumes, illustrated. Philadelphia: J. B. Lippincott Co.

spite of Richardson, we feel that she loves Lovelace, "cruel as a panther," as he is, and that in her steady refusal to consider the possibility of reparation, and in her death, she is the equal of Lovelace. In refusing to allot a happy ending to *Clarissa*, Richardson transcended the limitations of his class and of his age. Thus the theme of the novel, to which objection has been made, has been raised by the force of Richardson's art above the vulgar matter of seduction. It is rather the struggle between exact purity of soul and the predatory habit of the male. He who sees in "*Clarissa Harlowe*" a mere fencing match over the marriage contract misses the tale altogether.

Richardson's morality is not our morality. "*Pamela*" will remain as a comic example of didactic ineptitude, and "*Sir Charles Grandison*" as a pompous and tiresome lesson in manners. But in spite of his fatal desire to teach lessons of conduct, Richardson triumphed in "*Clarissa Harlowe*" over the weight of his moral intention, just as he triumphed over the limitation of his literary form, and over the conventions and sterility of his age. In spite of himself, as it were, he created some real people and surrendered himself to them with the complete insight and fidelity that is the mark of the artist. Richardson's world was a petty world in many respects. We flatter ourselves that we live more largely to-day. But "*Clarissa Harlowe*" is another proof that, for the making of permanent art, the accident of material is comparatively unimportant.

The present edition, in twenty handy and well-printed volumes, is a reprint of the text of Mangin's 1811 edition, with reproductions of the original engravings. Miss McKenna's brief introduction presents adequately the chief biographical and critical facts.

ROBERT HERRICK.

BURTON'S "WANDERINGS IN THREE CONTINENTS."*

Sir Richard Burton was perhaps the most redoubtable explorer of modern times; and to those who love adventure, his will always be a fascinating name. The posthumous volume by him, entitled "*Wanderings in Three Continents*," is spoken of by the editor, Mr. W. H.

* *WANDERINGS IN THREE CONTINENTS*. By the late Captain Sir Richard F. Burton. Edited, with a Preface, by W. H. Wilkins, M.A. Illustrated. New York: Dodd, Mead & Co.

Wilkins, as a collection of "essays," but would more rightly be called sketches or memoranda of Burton's principal travels in Asia, Africa, and America. This book includes brief accounts of his wonderful *Medinah-Mecca* pilgrimage, of his *Harat* and *Tanganika* explorations, of his *Dahomé* and *Congo* trips, of his travels in *Brazil* and the *Western United States*, and of his *Palmyra* journey. Burton always had an eye to scenery, and some of his descriptions are very vivid—notably this picture of the *Arabian desert*:

"The sky is terrible in its pitiless splendours and blinding beauty, while the simoon, or wind of the wild, caresses the cheek with the flaming breath of a lion. The filmy spray of sand and the upseething of the atmosphere, the heat-reek and the dancing of the air upon the baked surface of the bright yellow soil, blending with the dazzling hue above, invests the horizon with a broad band of deep dark green, and blurs the gaunt figures of the camels, which, at a distance, appear strings of gigantic birds."

Or take this picture of an extensive region in *East Africa*:

"The black greasy ground, veiled with thick shrubbery, supports in the more open spaces screens of tiger and spear-grass twelve and thirteen feet high, with every blade a finger's breadth; and the towering trees are often clothed with huge creepers, forming heavy columns of densest verdure. The earth, ever rain-drenched, emits the odour of sulphuretted hydrogen, and in some parts the traveller might fancy a corpse to be hidden behind every bush. That no feature of miasma might be wanting to complete the picture, filthy heaps of the meanest hovels sheltered their miserable inhabitants, whose frames are lean with constant intoxication, and whose limbs are distorted with ulcerous sores."

But on the whole the most interesting sketch in this book is that of his journey to *Salt Lake City* in 1860. This is very readable and graphic, and, as the editor says, "much better than his bulky book on the same subject." He records three "novel sensations" that his *American trip* gave him:

"The first was, to feel that all men were your equal. . . . The second was to see one's quondam acquaintance, the Kaffir or Negro, put by his grass kilt and coat of grease, insert himself in broadcloth, part his wool on one side, shave, and call himself, not Sambo, but 'Mr. Scott.' The third was to meet in the *Rocky Mountains* with a refreshing specimen of that far-off *Old World*."

Burton showed through all his life a savage independence, which reflects itself in a strong, terse, blunt literary style. His multifarious works are, for the general reader, too diffuse, and on the other hand this epitome is too condensed; yet it is the best outline of his travels now available.

H. M. STANLEY.

RECENT FICTION.*

The work which must occupy the first place in the present review is "The Valley of Decision," by Mrs. Edith Wharton. Mrs. Wharton's earlier books have had the touch of distinction, and prepared us for something unusual when the time should come for her to put forth her whole power in a novel of large plan and comprehensive content. The qualities displayed by her short stories were such as to suggest the work of a master-hand, making us think at one moment, which impressed by their analytical subtlety, of the work of Mr. Henry James, and at another, which impressed by their artistic finality, of the work of no less a man than Tourguénieff. Suggestions of this sort being now in order, it may be said that the masterpiece of Stendhal has been constantly in our mind while reading "The Valley of Decision." This comparison, however, is subject to qualifications, and may serve as a starting-point for what we wish to say concerning Mrs. Wharton's work. By way of similarity, the two books have in common the same scenes, the same society, and (within a generation) the same period. The Duchy of Pianura is not found upon any map, but it cannot be far removed from the region to which "La Chartreuse de Parme" leads us a willing sojourner. Nor does the fact that we are dealing with the period leading up to, and contemporary with, the French Revolution, instead of the post-Napoleonic period, make any very essential difference. The liberal ferment is already at work; it has simply not reached a stage so far advanced. It finds expression in the writings of Alfieri, on the

one hand, and, on the other, in the patient endeavors of the economist and the jurist. It has not yet been translated into political terms, although such a translation is clearly impending, and although the principal character is a man in the vanguard of the thought of the age. So much having been said for the resemblance of the two works, there remains the task of emphasizing their contrast. The obvious difference, we should say, is that Mrs. Wharton's novel is over-intellectualized, and thus misses the rich vitality of Stendhal's masterpiece. In Mrs. Wharton's view, the idea, having more lasting significance than the act, is everywhere set in the foreground. Stendhal, for his part, had curious lapses from his professed liberalism, and was more bent upon depicting the glow and color, the intrigues and the passions, of the period in question, than concerned with the deeper currents of the intellectual movement. He had, moreover, the inestimable advantage of studying his material at first hand, whereas Mrs. Wharton has learned about it from books, which inevitably means a less vivid realization of its possibilities. To a reflective mind, "The Valley of Decision" makes the stronger appeal of the two books, for it is the expression of a consistent philosophy, and, if somewhat pale upon the sensuous side and somewhat weak upon the emotional side, there is no doubt of its inspiration by a true intellectual passion. The restraint which goes with all distinguished art is characteristic of this book even in the most pronounced spiritual crises of the action, and to a fine sense makes these scenes the more effective. After all, it is a drama having the human soul for its theatre that we are invited to view, rather than a drama of spectacular interest. The central theme is that of a man of fine impulses, becoming, by the accidents of his own birth and of the death of those standing above him, the ruler of a state. He is overweighted by his responsibilities, but honestly seeks the welfare of his people. Finally, the ingratitude of the populace which he has sought to benefit, whose passions are successfully worked upon by the partisans of the old corrupt order, hurls him from the seat of power, and leaves him in the end an outcast. This situation is by no means new in imaginative literature. Bulwer's "Rienzi" dealt with it in a melodramatic sort of fashion, and in more modern literature it has received impressive illustration in the "Majesty" of the Dutch novelist, Herr Couperus, and in "The King," a drama which is one of the most extraordinary of the works of Herr Björnson. Mrs. Wharton has not been insensible of the pathetic and tragic possibilities of the situation, and has developed them with rare and subtle art. The novel leaves little to be desired in the delicacy of its individual characterizations, in its exhibition of the inner life of the society which it depicts, and in its deft use of the physical accessories of the narrative. The charm of its finished style is a source of constant delight to the reader, and makes acceptable the many pages of historical and philosophical analysis, which, strictly speaking,

*THE VALLEY OF DECISION. A Novel. By Edith Wharton. Two volumes. New York: Charles Scribner's Sons.

THE THRALL OF LEIF THE LUCKY. A Story of Viking Days. By Ottilie A. Liljencrantz. Chicago: A. C. McClurg & Co.

AUDREY. By Mary Johnston. Boston: Houghton, Mifflin & Co.

THE STRENGTH OF THE WEAK. A Romance. By Chancey C. Hotchkiss. New York: D. Appleton & Co.

THE COLONIALS. By Allen French. New York: Doubleday, Page & Co.

LUKE DELMEGE. By the Rev. P. A. Sheehan. New York: Longmans, Green, & Co.

CASTING OF NETS. By Richard Bagot. New York: John Lane.

THE SNARES OF THE WORLD. By Hamilton Aidé. New York: E. P. Dutton & Co.

THE USURPER. By William J. Locke. New York: John Lane.

TRISTRAM OF BLENT. By Anthony Hope. New York: McClure, Phillips & Co.

FOR LOVE OR CROWN. A Romance. By Arthur W. Marchmont. New York: Frederick A. Stokes Co.

CLEMENTINA. By A. E. W. Mason. New York: Frederick A. Stokes Co.

COUNT HANNIBAL. A Romance of the Court of France. By Stanley J. Weyman. New York: Longmans, Green, & Co.

THE FIREBRAND. By S. R. Crockett. New York: McClure, Phillips & Co.

THE VELVET GLOVE. By Henry Seton Merriman. New York: Dodd, Mead & Co.

must be regarded as out of place in a work of fiction. We would not willingly spare the longest of these passages, although they very noticeably impede the progress of the action.

The story of the first European discovery of the New World, as preserved for us in the saga of Eric the Red and the Flateyrbók, has been utilized by Miss Ottilie Liljencrantz for the framework of her story called "The Thrall of Leif the Lucky." She has been exceptionally ingenious in working into a consistent narrative every scrap of information to be gleaned from the saga records, and in adding enough invention of her own to sustain the interest. How Leif accepted Christianity from Olaf Trygvason at Nidaros, how he voyaged to Greenland and quarreled with his father on this score, how he was fired by the tale of Bjarni's adventure of a few years earlier, how he set sail for those strange lands that had been sighted but not explored, and how he built his booths in Vinland, wintered there, and returned the following spring laden with wine and furs and timber, to be acclaimed as the greatest man of his age—all these things, and many more, are related in this fascinating volume. Lifelike figures are drawn from the merest hints in the Icelandic chronicle, and even the German Tyrker becomes a real personage, although we must regard as somewhat unhappy the attempt to differentiate his race by filling his speech with Germanic inversions. If this is intended for comic relief, it had better have been omitted. The book has the novelty of colored illustrations, six in number, which add materially to its attractiveness. The chapters are appropriately headed with quotations from the *Hávamál*.

Miss Johnston's third novel of Colonial Virginia, "Audrey" by name, does not seem to us equal to its predecessors. The vein shows signs of exhaustion, as is illustrated by a greater straining for effects, and a more liberal allowance of "manners and customs." The period is that of the early seventeenth century, and among the historical characters we meet Colonel Byrd of Westover, whose literary remains have been brought into the author's service. Audrey is a child rescued from the Indians by a young Virginian landed proprietor, and placed in the hands of a besotted minister. The rescuer goes to England for ten years, and returns to find that the child has been an uncomplaining sufferer from harsh treatment, and that she has grown to be a beautiful woman. How the hero struggles with his love for her, until in the end he throws pride to the winds and makes Audrey his wife, is the essential matter of the novel. One of the most successful figures in the book is that of his bondman, an unreconciled Jacobite, who has vowed hatred to his master, and who is won over to love him by his kindness and grave courtesy. Miss Johnston has not forgotten how to purvey excitement for her readers, and many are the daring adventures and brave combats to be found in this, no less than in her other books.

The flood of Colonial novels is unabated, and it is impossible to find room for mention of more than a few of the productions of this class. In addition to "Audrey," two other exceptionally good examples are found among those recently published. "The Strength of the Weak" is a romance of New France in the days just preceding the Seven Years' War—the days of Bigot and Vaudreuil in Canada, the days when Braddock and William Johnson were making a stir in the South. The leading characters are a young *seigneur* of English origin, and an American maiden in distress. Both are persecuted by the French villain of the story, and succeed, after many adventures, in escaping into New York. The adventures are of the familiar type, including a hairsbreadth escape from a besieged house, a perilous river and lake voyage, and the danger of pursuit by a wily and devilish Indian, the motive of whose course is unapparent. There is no end of sword-play, and the hero's part therein is both valiant and magnanimous.

"The Colonials," by Mr. Allen French, begins in the Indian country of the West, where we make the acquaintance of hero and heroine, in their natural roles of rescuer and rescued. Then the scene shifts to Boston, and we have an interesting development of plot, with the tea-party, the Port Bill, Lexington, Bunker Hill, and the British evacuation for a historical background. Mr. French has done well to interest us at all in matter so hackneyed, but his story has abundant action, and the villain, with the usual persistence of his kind, escapes his dues long enough to keep the plot alive through five hundred pages. The historical part of the book is more minutely studied than is usually the case in romances of this sort, and might almost serve as a text-book for those three years of the annals of Massachusetts.

On two recent occasions, we have had the pleasure of indicating the remarkable literary qualities of the work of Father Sheehan. In both prose and verse he has given evidence of an unusual degree of intellectual power and an unusual gift of style. The life of the parish priest in Ireland has rarely been portrayed with the sympathy of "My New Curate," and the spiritual life has rarely been expressed with the poetical beauty of "Cithara Mea." A new book by Father Sheehan must, then, receive some attention, and particularly a book which is evidently the most pretentious performance of its distinguished author. "Luke Delmege" is a novel of nearly six hundred pages. We say a novel, in default of a better term, for the life-history of a Catholic priest must get along without the elements of interest that chiefly appeal to the reader of novels. Obviously, it cannot be a love-story, and must make up for this deprivation by the exhibition of other qualities sufficiently striking to justify its claim to existence. "Luke Delmege" has such qualities in abundance, and holds the attention of its readers by its intimate revelation of the spiritual and intellectual life of its hero, and by its deep insight

into the Irish character, so lovable in certain aspects, so exasperating in others. Father Luke, who begins his active life with the prestige of a first prizeman of Maynooth, is himself too intellectualized to understand the character of his fellow-countrymen, and it is only after a long and painful struggle that he comes to be a sharer in their sympathies and learns how to adapt himself to his environment. This he has nearly succeeded in doing, when death ends his career, finding him still, in his own words, "a puzzled man." The extraordinary interest with which this life-history is invested by Father Sheehan must be accounted for by the fact that he brings to its composition a mind richly stored with the results of modern culture, yet acutely sensitive to the spiritual, even when resting upon an irrational basis. The work has just enough of mysticism to lift it into a rarer atmosphere than that which men habitually breathe, and to bring into relief the symbolical aspects of those religious practices and beliefs which, narrowly considered, are apt to seem trivial, mechanical, or grossly materialistic.

Another novel in which the Catholic religion, rather than the individual actors, provides the chief element of interest is Mr. Richard Bagot's "Casting of Nets." Here, however, we find little or nothing of the spiritual element, but rather a mesh of intrigue, hypocrisy, and underhanded dealing which may represent the practice of base individuals in the Roman communion, but which we decline to accept as representative of the spirit of that organization. How proselytes are made by the arts of unscrupulous zealots is the theme of Mr. Bagot's story, but his bias is too marked to make his story convincing. A young English woman of Catholic family is married to a Protestant nobleman, and her mind is so worked upon by her relatives and advisers that she becomes very unhappy at the thought of the religious differences existing between herself and her husband. In the struggle between her love and the conception of duty that is in a measure thus forced upon her, she suffers greatly, but her love triumphs in the end, and the falsity of what she had once thought to be duty is made clear to her conscience. This conclusion will be applauded by every right-minded reader, and we fancy that a Catholic of Father Sheehan's type would be among those whose approval was the most earnest. The book has a certain neatness and decorum of expression, but is at the best a dull performance. Any single chapter of "Luke Delmege" outweighs the whole volume of "Casting of Nets."

Mr. Hamilton Aidé is a pleasant novelist whose work is absolutely superficial. "The Snares of the World" is a story of modern English society, tricked out with most of the conventional trappings, and relieved only by one romantic episode which takes the heroine into unknown Hungary as the guest of a territorial magnate. Mr. Aidé has recently made a trip to Hungary, and the opportunity to give an account of his observations is too good to be missed, although this section of his

work is quite out of keeping with the rest. There is neither genuine passion nor genuine characterization in this story, although both are doubtless attempted; it is simply an agreeable and decorous tale of social life, revealing the polished man of the world rather than the literary artist.

"The Usurper," Mr. William J. Locke's latest novel, is the story of an Englishman who, by a strange caprice of fortune in Australia, becomes the owner of property upon which valuable mineral deposits are discovered. He becomes a millionaire, returns to England, and engages in vast schemes of philanthropy. After a while, there appears upon the scene a man whom the hero believes to be the rightful owner of all the property — the man whom he has long supposed to be dead. As a matter of fact, this unwelcome intruder is not the owner after all, but this does not appear until the end. Meanwhile, the hero is face to face with the problem of abandoning his helpful work, and giving up his estate to a person of vicious life and worthless character. He temporizes, determines to keep his secret for a while, and go on with his enterprises. A dramatic climax is reached in a parliamentary campaign, when the hero, a candidate for election, is charged in a public meeting of his constituents with his seemingly fraudulent course. Believing the charge to be just, he admits its truth, and is about to retire in face of the scandal, when the real truth comes out, and his position becomes unimpeachable. Those who know Mr. Locke's earlier work will understand how effective a story must have been made out of this material; they will also be prepared for a slight overplus of sentimentality and a tendency toward a subdued sort of melodramatic effect.

Curiously enough, Mr. Anthony Hope's "Tristram of Blent" has a plot that is identical, in the essentials, with that of the novel just described. Here also a man holds a large estate knowing that it is not rightfully his own; here also the rightful heir is the woman whom he loves, and with whom his marriage, after many complications, provides a satisfactory disentanglement of the coil into which his fortunes have been twisted. In the case of Mr. Hope's novel, the hero believes himself morally entitled to the estate, and is determined to conceal the secret as long as possible, and to fight for his position if the secret shall ever be revealed. All these fine resolutions are, however, made futile by the appearance of the young woman on the scene, and, in an impulsive moment, Tristram abandons his position as resolutely as he has hitherto defended it. At the very end, he turns out to be the rightful owner after all, but he is shrewd enough to win his suit before revealing a fact which might pitch the heroine's pride to the point of rejecting him forever. The whole of which story, with the many complications and side-issues, is related with the most admirable art; Mr. Hope's craftsmanship is almost unerring in fitting means to ends, and his characters are endowed with the very breath of life.

Mr. Arthur W. Marchmont, the author of "For Love or Crown," has written just the sort of story that we used to expect from Mr. Hope,—a story after the "Zenda" model,—dealing with imaginary intrigues for the possession of an imaginary throne. The heroine is a girl of English training, who is in reality—although she does not know it until she is grown up—the legitimate successor to the rule of a petty German state. Meanwhile, she has given her heart into the keeping of a fine young Englishman, and persists in her allegiance after the discovery, although her obstinacy upsets various dynastic calculations. In the end, she acts in such manner as to let it appear that her right of succession is based upon an error, and thus virtually abdicates her crown for the sake of her affection. The story is among the better examples of the class to which it belongs, is provided with much exciting incident, and ends in a way which satisfies the romantic soul of its readers.

Mr. A. E. W. Mason's "Clementina" is a sort of continuation of the "Parson Kelly" which he wrote in collaboration with Mr. Andrew Lang. It is a historical novel, with the Stuart pretender and the Polish princess for its leading characters, nominally speaking, and the ingenious Mr. Charles Wogan for its real hero. How this inventive Irishman plans the royal marriage, and causes it to be consummated after incredible difficulties, including a rescue of the Princess Clementina from her Austrian prison, is related in a manner which, if not convincing, at least leaves nothing to be desired upon the romantic side.

The massacre of St. Bartholomew has been rather overworked of late by the romantic novelists, but Mr. Stanley Weyman has ventured to make use of it in "Count Hannibal," his latest fiction. Instead, however, of saving it for the climax by his invention, he starts out with it, and his plot is mainly developed out of the subsequent happenings. In this development he has resorted to a curious device. We begin with the conventional Huguenot lovers and their Catholic persecutor, who seeks the hand of the maiden and the destruction of the man. Presently, we notice that our sympathies are gradually becoming estranged from the lover and attached to the persecutor. This process goes on by slow stages until the former is revealed as but a poor fellow after all, while the latter emerges clearly into view as the real hero. The heroine comes to take the same view of the matter, after a long struggle with herself, and finally learns to love her whilom enemy. This change of sentiment is most ingeniously managed, and successfully enlists our convictions. The story offers excellent entertainment, besides conveying a modicum of historical instruction.

Mr. S. R. Crockett has published so many hastily-written and slovenly novels during the past few years that it is something of a surprise to note the marked superiority of "The Firebrand," his latest book. While not intending to praise this romance as in any sense a masterpiece, we will say that it

is far above the author's usual level, and well deserving of attention. The scene is Spain in the thirties, and the struggle between Carlists and Cristinos provides the theme. A fiery young Scotch adventurer and soldier of fortune is the hero, while the heroine is a courageous Spanish coquette who at last finds in him her master, and whose quick and daring invention saves his life on more than one occasion. An attempt to carry the Queen and the child Princess away from La Granja, and to place them in the custody of Holy Church, provides the central subject of the plot. The story is told with much animation and variety of picturesque episode, and is unflagging in its interest. It is, moreover, the work of a close observer of Spanish life and character, of one at home amid the customs, the scenery, and the history of the Peninsula.

Curiously enough, Mr. Henry Seton Merriman's new novel, "The Velvet Glove," is also a story of Carlist adventure, although in this case it is the movement of the seventies, not of the thirties, that engages our attention. The Jesuit is Mr. Merri-
man's *bête noire*, and he paints a dark picture of Jesuitical intrigue in behalf of the reactionary cause. A young girl, left an orphan and heiress to an immense fortune, occupies the centre of interest in the book, and we rejoice with the author when the hero outwits the schemers who aim to secure this fortune for the Carlist treasury. This he accomplishes by marrying the girl in secret, just as she is about to be forced into the religious life. He is a very un-Spanish lover in his self-restraint and lack of ardor, and the girl has some difficulty in discovering that he really cares for her, and has not married her for the sake of her fortune. Like all of Mr. Merri-
man's stories, "The Velvet Glove" abounds in vivid descriptions, dramatic effects, and sententious philosophizings. There is a neglect of finish in some of the details that proves rather surprising, and a number of the minor incidents are left without their proper logical development. But the core of the plot is sound, and the half-dozen leading characters have a distinct individuality.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Captain Mahan
on the heroes of
the British navy.*

Many readers will find a delightful surprise in Captain Mahan's latest book, on "Types of Naval Officers drawn from the History of the British Navy" (Little, Brown, & Co.). From its title, one might have expected to find the work rather technical in character, and instructive rather than entertaining to a layman. But it proves to be an interesting and stirring book, full of the charm that is given by heroic deeds described with clearness and spirit, and by noble characters portrayed with insight and discrimination as well as professional pride. A preliminary sketch gives an account of the condition of naval warfare at the beginning of the eighteenth

century, and a general account of its subsequent development during the century. By 1750 the spirit that had made the navy of England powerful during the stirring times of revolution had burnt itself out, and the material aims and sluggish peace of Walpole's time were reflected in the sluggishness and decay of the navy. A full account is given of this inefficiency under Mathews and Byng, to show, as the author says, the zero of the scale from which the navy was raised by the great admirals of whom the book treats to the glories of Nelson's day. Not only Mathews and Byng, but also the officers of the later part of the century, show how habit and tradition carry the mass of men along, how little the activity of the average man is the result of independent thinking, how rare is the spark of intuition that marks genius. Regulations laid down specific methods of attack; these must be followed, modifying conditions were not recognized, and so fleets were lost through what seems to a layman absolute stupidity in the form of inability to take advantage of circumstances. All of these inefficient men were brave; but their dullness, intensified by the stupidity of the iron-clad regulations inherited from an earlier day of different methods under which they worked, reduced the British navy to the pitiable helplessness marked by the disaster of the unfortunate Byng in 1756. The same regulations continued in force; but the man of brains and insight, in the person of Hawke, could ignore this "caricature of systematized tactics" when need came, and wrest victories out of hostile odds. Even after such lessons, contemporary judgment attributed the failures to specific things, and not to the bad system and false tactical standards. Captain Mahan says truly that no servitude is more helpless than that of unintelligent submission to an idea formally correct yet incomplete. After this portrayal of existing conditions when the war of the Austrian Succession broke out, Captain Mahan takes up the study of the six great naval officers whose achievements added so much to the glory of England during the latter half of the eighteenth century. Their names mean little to one who is not well read in naval history, but they are well worth knowing, and this book will do good service in bringing them before the reading public in an attractive way. The six names are Hawke, who typifies the spirit of the new methods; Rodney, the form; Howe, the general officer, as tactician; Jervis, the general officer, as disciplinarian and strategist; Saumarez, the fleet officer and division commander; and Pellew, the frigate captain and partisan officer. Each of these sturdy and efficient sailors and fighters is carefully portrayed, and his special influence upon the development of the British navy is traced.

*Ruskin and
the English
Lake region.*

In his book on "Ruskin and the English Lakes" (Macmillan), the Rev. H. D. Rawnsley has furnished a supplementary volume to his earlier works, "Life and Nature at the English Lakes" and "Literary

Associations of the English Lakes," as well as to Collingwood's "Life and Work of John Ruskin." The present volume will be of interest to all Ruskin disciples; it treats of recent events, and is the expression of one who is a very genuine admirer of his subject, if somewhat over-emotional in his style. Canon Rawnsley records Ruskin's various visits to the Lakes from his earliest childhood, showing the impressions made on the growing boy by mountains, woods, and water, — impressions finally culminating in an affection so strong that when, after a severe illness, he felt the need of a restful retreat he purchased Brantwood for his future home. His love for this beautiful region, thus early formed, never left him; and on every trip abroad in his after-life his letters expressed his home-sickness and longing for the home of his heart, where he lived so long and where he finally died. The home-life at Brantwood is described as being very simple, but beautified by the love of friends; the cottage was always a peaceful haven for a much overworked and much suffering man. Canon Rawnsley gives a chapter to the Ruskin Exhibition which took place at Coniston Institute in the summer of 1901, and describes many of the pictures (about two hundred in all), and some of the articles associated with Ruskin that added interest to the exhibit. The chapter entitled "Ruskin and the Home Art Industries in the Lake District" describes the Keswick School of Industrial Art and the Ruskin Linen Industry, their beginnings, development, and work. These industries were inspired by Ruskin's teachings, and were encouraged by his messages while he lived; they have accomplished much in the way of beautiful and honest work, and have provided happy employment for many humble folks, some of whom have developed unsuspected talent. Some forty pages are given to showing how much Ruskin had in common with Wordsworth, in spite of his occasional dissenting words. The book contains several illustrations from photographs, and is furnished with an index.

*Maryland as
a Proprietary
Province.*

The rich materials of American colonial life and history have afforded many excellent subjects for special investigation by graduate students in our universities, and none better than that selected by Mr. Newton D. Mereness, a fellow in Columbia, the results of whose labors appear in a dissertation on "Maryland as a Proprietary Province," now published by the Macmillan Co. The charter granted to Lord Baltimore conferred upon him great powers, — perhaps the greatest ever given by an English king to a subject, — and at the same time it restricted him by three brief clauses which forbade the taking away "the right or interest of any person, or persons, of, or in member, life, freehold, goods or chattels," provided that the laws and ordinances should be reasonable and, so far as convenient, like the laws and customs of England, and declared that the people of Maryland should be

entitled to all the privileges and franchises and liberties which other English subjects enjoyed. This particular doctor's thesis shows how the people, through their representatives, gradually encroached upon the powers of the proprietary, until, when the time came for transition from colony to commonwealth after the Declaration of Independence, the people were practically supreme in every department of government. The volume contains a vast amount of material illustrating the political, economic, religious, military, and social history of the province in colonial days; and because of the peculiar nature of the feudal grants made to the proprietor, and the mixed population, religion being considered, there is much interest in following out the various phases of Maryland's life. The accompanying bibliography indicates the richness of Maryland as a field for investigation, and suggests gratification that the beginnings of our national life are being so carefully studied by earnest workers.

*A famous
romance
of history.*

In "The Diamond Necklace" (Lippincott) Frantz Funck-Brentano, through his translator, Mr. H. Sutherland Edwards, gives us an account of the famous episode of Marie Antoinette's downfall, in the clear light thrown upon it by recently-discovered documents. Regarding the affair as explicable only when considered as the result of strange personalities played on by one another, the author introduces in succession the various collaborators—Mme. de la Motte the intriguer, Cardinal Rohan the dupe, Cagliostro the riddle, and Queen Marie herself, who, without part or profit in the transaction, yet had to suffer its worst consequences. Then follows a vivid picture of the trial, as it went on in and out of court; and a statement of the verdict rendered by court and populace. The very complicated intrigue is presented in a remarkably clear and interesting manner, the interpretation of the facts is convincing, and the moot-point—the possibility that Rohan, man of the world as he was, should be in some matters a credulous child—is very satisfactorily accounted for. There is constant emphasis on the light which the affair throws on the mind and heart of pre-revolutionary France. Being thus taken as typical, it assumes a wider interest and justifies the extended treatment which at first thought seemed disproportionate to its importance.

*Two of Plutarch's
"Lives" in a
new translation.*

Dr. Bernadotte Perrin, professor of Greek in Yale University, has approached his task in translating and elucidating "Plutarch's Themistocles and Aristides" (Scribner) with a mingled spirit of modern scholarship and veneration for the old biographer and moralist which makes the volume doubly grateful. The translation of the two "Lives" serves as a basis for a preface, a series of four introductions, critical and historical, and voluminous notes, which together form more than three-fourths of the book's contents. Dr. Perrin's rendering into English is

a happy adaptation of the two great translations of Plutarch,—North's, and the one called Dryden's,—with the necessary differences. "I have not tried," says Dr. Perrin in his preface, "to write a learned book for the learned, but one which may attract an ordinary English reader of culture and taste toward learning." Yet there is food for the learned, too, in the various apparatus with which the work of Plutarch is here surrounded. All that is known of the man himself, all that is known of the men of whom he writes, and of their times, has been fully digested and set in order for the enlightenment of those who must always find the finest of inspirations in the careers of such men as Themistocles and Aristides. It may be hoped that this book will serve as the introductory volume in a series which will include all of Plutarch's heroes and fellow-countrymen.

*The biography
of a sturdy
English Saint.*

Along with the current of interest in historical fiction, there seems to be an allied interest in biography. Readers of an imaginative representation of by-gone times may reasonably wish later for a true portrayal of the real life lived in those times, a portrayal that shall have in some degree the like coloring of the strange, the remote, and the romantic. Such a biography is that by Mr. C. L. Marson, entitled "Hugh, Bishop of Lincoln, a Short Story of one of the Makers of Mediæval England" (Longmans, Green, & Co.). Devoted as he was to ecclesiasticism and veneration of relics, the good bishop, who was the terror of three terrible kings, Henry, Richard, and John, is interesting for the possession of that strange thing in the mediæval world, a sturdy common-sense. This, joined with as sturdy a will, made Hugh a man to accomplish things, a man to uphold right-living in a time when morality was lax. The feeling of the common people that disaster and death would at once overtake those whom he excommunicated, and the frequent fulfilment of the fear, give striking illustration of the dominant personality of the man. The book is written in a style that quaintly touches off the naïve simplicity of the hero, whether as architect developing the early English style, or as ecclesiastical statesman checking the too arrogant power of the crown. Whether from modesty in thinking that the brief hundred and seventy pages of the volume did not require it, or from a less commendable reason, the author erred in not providing an index.

*A colossal
history of
English counties.*

Messrs. E. P. Dutton & Co. are the American agents for "The Victoria History of the Counties of England"—a publishing enterprise of great dignity and fairly colossal scope. Each county is to have from two to eight volumes, making in all a series of one hundred and sixty. The subscription for this work is twelve dollars a volume, which amounts, with a discount of ten per cent, to \$1728 for the entire work. In addition, there will be a supplementary

volume for each county, published at thirty-five dollars, containing the pedigrees of the present county families, and illustrating the arms of the families which are mentioned in the Visitations. A specimen volume of the work is now before us — being the first of the six treating of the County of Norfolk — and bears out all that is claimed by the publishers. It is an account of the natural history and archæology of Norfolk, and the chapters are the work of eminent specialists. The illustrations are numerous, including half a dozen maps and a number of full-page plates. Among the matters to be dealt with in later volumes are the many phases of historical development, heraldry and pedigrees, architecture, education, agriculture, and sport. Among the departmental editors we note the names of Professor W. Boyd Dawkins, Mr. G. Lawrence Gomme, Mr. R. L. Poole, and Mr. J. H. Round. Mr. H. Arthur Doubleday is the general editor of the work.

Tales of the Spanish Main.

It was a happy chance which led Mr. Mowbray Morris to writing his "Tales of the Spanish Main" (Macmillan). Between the covers of a single book he has brought together nearly all the incidents which made Spanish America and the water routes thereto the most interesting part of the world for nearly two centuries. The voyage of Columbus, with which the volume opens, is well told; but its interest, and that of the discovery of the Pacific which succeeds it, is soon dimmed by the exploits of that gallant band of South Britons, — Drake, Raleigh, Grenville, and others. The immortal story of "The Revenge" is told anew, and will be welcome, for all the brilliancy of the writers who have told it before. More than a third of the book is occupied with the deeds of the buccanneers, ending with Morgan, the greatest of them all. A final chapter might have been added, dealing with the exploits of William Walker in Nicaragua, — that curious survival of seventeenth century methods in the nineteenth century; but Morgan is a fitting character to bring the volume to a climax. These are brave stories of brave days, and bravely told.

New manual of international law.

The increasing interest felt by Americans in the questions growing out of our new international relations is doubtless the occasion for the recent issue of a manual on the subject, written by Messrs. George G. Wilson, Ph.D., and George F. Tucker, Ph.D., and published by Messrs. Silver, Burdett & Co. The authors present their work as a "brief introduction" to the subject; but it is of sufficient fullness to justify us in calling it a manual. While the authors do not attempt any new analysis of their subject, its various phases are presented so fully and so clearly as to make this one of the most useful manuals now in print. The work seems to be offered by the compilers primarily for the use of students. We regard it as no less useful and inter-

esting to the general reader, by reason of the easy diction employed, and we expect to see it take rank as a popular treatise on the general subject. A voluminous appendix presents the United States Military and Naval Codes of War, the Oxford and Brussels Codes of Land Warfare, and other like documents, germane to the text.

Swiss life in town and country.

That pleasant little series, "Our European Neighbours" (Putnam), is enriched by Mr. Alfred T. Story's account of "Swiss Life in Town and Country." Like its forerunners, this new volume succeeds in giving an adequate conception of the manner in which the inhabitants of Switzerland, whatever their faith or speech, do their duties in this world, and takes its readers into places remote from the tourist's tread and away from the familiar paths of history. There is no phase of the lives of these sturdy republicans, whether social or political, which Mr. Story does not touch upon, and an abundance of illustrations drawn from unhackneyed subjects add to the value of the book. The most noteworthy aspect of the work will be found in the spirit of freedom which vivifies it, the author entering fully into the heroism of the daily existence of these humble people who govern themselves so admirably in spite of threatening nature and of neighboring nations committed to monarchical policies.

BRIEFER MENTION.

The "Historic Waterways" of Mr. Reuben Gold Thwaites, published in 1890, was a charming account of a series of canoeing trips down three rivers of Wisconsin and Illinois. The work of a pleasing writer, who was at the same time a specialist in the history of the Northwest, it appealed to the student no less than to the casual reader in search of ideas for a summer outing, and enjoyed a deserved success. The work has now been reissued by Messrs. A. C. McClurg & Co., and is called "Down Historic Waterways," a slight change of title for which there is no evident reason, and which librarians will not applaud. Eight photographic plates of typical scenery along the rivers described are now added to the work, notably increasing its attractiveness.

Merely to know the story of a play of Shakespeare's is not, perhaps, to know much of what Shakespeare has to tell us, and yet for various reasons there are doubtless many who will be glad to know so much without knowing more. For them "Shakespeare in Tale and Verse" (Macmillan), by Mrs. Lois G. Hufford, will prove attractive. The book makes no pretense of scholarship, but gives evidence, none the less, of a nicely sure understanding of the plays. The stories are told in prose, liberally supplemented by quotations from the plays; so that the young reader will have the difficulties cleared away and will at the same time feed on many of the nobler lines of the poet. The volume contains fifteen of the plays, a fairly adequate number for young readers.

ANNOUNCEMENTS OF SPRING BOOKS.

The following announcements of Spring publications were received too late for inclusion in the regular classified list contained in our last issue.

OXFORD UNIVERSITY PRESS.

The Lay of Havelok the Dane, edited by W. W. Skeat, D.C.L.—Works of John Lyly, edited by R. Warwick Bond, M.A., 3 vols.—Elizabethan Critical Essays (1570-1603), edited by G. Gregory Smith, M.A.—*The Troubadours of Dante*, by H. J. Chaytor, M.A.—Plays and Poems of Robert Greene, edited by J. Churton Collins, Vol. I.—Complete Works of John Gower, edited by G. C. Macaulay, M.A., Vol. IV., Latin Works, etc.—Summary Catalogue of Bodleian MSS., by F. Madan, M.A., Vols. V. and VI.—British Colonies and Protectorates, by the late Sir Henry Jenkins, K. C. B.—Asser's Life of Alfred, together with the Annals of Saint Neot, edited by W. H. Stevenson, M.A.—Life and Times of King Alfred the Great, by C. Plummer, M.A.—*Dialogus de Scaccario*, edited by C. G. Crump, B.A., A. Hughes, M.A., and C. Johnson, M.A.—*The Policraticus* of John of Salisbury, edited by C. C. J. Webb, M.A.—Life and Correspondence of Thomas Cromwell, Earl of Essex, by R. B. Merriman, B. Litt.—Memoirs of Bishop Burnet, edited by Miss H. C. Foxcroft.—A History of the Peninsular War, by C. W. C. Oman, M.A., Vol. I.—History of Agriculture and Prices, by J. E. Thorold Rogers, M.A., Vol. VII.—*The Landnáma-bók*, edited by G. Vigfússon, M.A., and F. York Powell, M.A., 2 vols.—An Antiquarian Companion to English History, edited by F. P. Barnard, M.A.—Historical Atlas of Modern Europe, from the decline of the Roman Empire, edited by R. L. Poole, M.A., Parts XXIX. and XXX., completing the work.—Oxford Musical Series, new vols.: *The Seventeenth Century*, by Sir C. Hubert H. Parry, M.A.; *The Age of Bach and Handel*, by J. A. Fuller Maitland, M.A.—*Novum Testamentum Domini Nostri Iesu Christi Latine*, Part II.—Coptic Version of the New Testament, in the Northern Dialect, Vols. III. and IV., completing the work.—Notes on the Hebrew Text of the Book of Kings, by C. F. Burney, M.A.—Texts from Mt. Athos, by K. Lake, M.A.—Samaritan Liturgies, edited by A. Cowley, M.A.—Eusebius' *Praeparatio Evangelica*, edited and trans. by E. H. Gifford, D.D., 4 vols.—Eusebii *Chronicorum Liber*, edited by J. K. Fotheringham, M.A.—Latin Versions of the Canons of the Greek Councils of the Fourth and Fifth Centuries, by C. H. Turner, M.A., Part II.—*Sancti Irenaei Nouum Testamentum*, edited by W. Sanday, D.D.—*The Part of Rheims in the Making of the English Bible*, by J. G. Carleton, B.D.—*Old Testament Lessons*, by Rev. U. Z. Rule, 4 vols.—A Hebrew and English Lexicon of the Old Testament, based on the Lexicon of Gesenius, as trans. by E. Robinson, Part XI.—A Compendious Syriac Dictionary, by Mrs. Margolionth, Part IV., completing the work.—*The Politics of Aristotle*, edited by W. L. Newman, M.A., Vols. III. and IV., completing the work.—An Elementary Greek Grammar, by J. Barrow Allen, M.A.—Oxford Classical Texts, new vols.: *Homeri Ilias*, by D. B. Monro and T. W. Allen; *Platonis Respublica*, by J. Burnet; *Ciceronis Epistolae*, Vol. III., by L. C. Purser; *Martialis Epigrammata*, by W. M. Lindsay.—Schimper's *Geography of Plants*, authorized translation by Percy Groom, M.A., and W. R. Fisher, B.A.

LOTHROP PUBLISHING COMPANY.

The Spenders, by Harry Leon Wilson, illus., \$1.50.—*Dorothy South*, a love story of Virginia just before the war, by George Cary Eggleston, illus., \$1.50.—*The Gate of the Kiss*, by John W. Harding, illus., \$1.50.—*Mr. Whitman*, a story of the brigands, by Mrs. Elisabeth Pullen, \$1.50.—*Margaret Bowlby*, a love story, by Edgar L. Vincent, \$1.50.—*Jezebel*, a romance of the days when Ahab was King of Israel, by Lafayette McLaws, illus., \$1.50.—*Jndith's Garden*, by Mrs. Mary E. Stone Bassett, illus. in colors, \$1.50.—*Chanticleer*, by Violette Hall, illus. in colors, \$1.50.—*Eagle Blood*, by James Creelman, illus., \$1.50.—*The Millionaire*, by Julian Ralph, illus., \$1.50.—*John Mead*, a Civil War story, by Rupert Hughes, illus., \$1.50.—*Here's Cheer*, and *The Little Problems of Life*, by Max O'Rell, \$1.25 net.—*Unto the End*, by Mrs. G. R. Alden ("Pansy"), \$1.50.—*The Bale Marked Circle X*, a blockade running adventure, by George Cary Eggleston, illus., \$1.20 net.—*The Errand Boy* of Andrew Jackson, a

war story of 1814, by W. O. Stoddard, illus., \$1. net.—*Five Little Peppers Abroad*, by Margaret Sidney, illus., \$1.10 net.—*The Little Citizen*, by Mary Waller, illus., \$1. net.—*The Treasure of Shag Rock*, by Robert Lloyd, illus., \$1. net.

FLEMING H. REVELL CO.

Primitive Semitic Religion To-day, a record of researches, discoveries, and studies in Syria, Palestine, and the Sinaitic Peninsula, by Samuel Ives Curtiss, D.D., illus., \$2. net.—Outline of a History of Protestant Missions, from the Reformation to the present time, by Gustav Warneck, authorized translation, edited by George Robson, D.D., \$2. net.—Gipsy Smith, his work and life, by himself, with introduction by Dr. Alexander McLaren, illus., \$1.50 net.—A Short History of the Christian Church, by Prof. J. W. Moncrief, \$1.50 net.—Musings by Camp-Fire and Wayside, by W. C. Gray, illus., \$1.50 net.—Mosaics from India, talks about India, its peoples, religions, and customs, by Margaret B. Deming, illus., \$1.25 net.—Village Work in India, by Norman Russell, illus., \$1.25 net.—The Cross of Christ in Bolo-Land, a record of missionary effort in the Philippines, by John Marvin Dean, illus., \$1. net.—Outline Studies in the Acts and Epistles, by Prof. W. G. Moorehead, D.D., \$1.20 net.—The Integrity of Scripture, plain reasons for rejecting the critical hypothesis, by Rev. John Smith, D.D., \$1.25 net.—Communion with God, prayer, public and private, by Rev. M. P. Talling, Ph.D., \$1.25 net.—The Rise of a Soul, a stimulant to personal progress and development, by Rev. James I. Vance, \$1.25 net.—The Blind Spot, by Rev. W. L. Watkinson, \$1.25 net.—The Message of To-morrow, by John Lloyd Lee, \$1.20 net.—Preachings in the New Age, an art and an incarnation, by A. J. Lyman, D.D., \$1.25 net.—Thoughts for the Sundays of the Year, by Bishop Handley C. G. Moule, \$1. net.—Problems of the Town Church, a discussion of needs and methods, by George A. Miller, \$1. net.—Old Glory and the Gospel in the Philippines, by Alice Byram Condit, M.D., illus., 75 cts. net.—Evolution and Man, here and hereafter, by John Wesley Conley, D.D., 75 cts. net.—Daniel in the Critics' Den, by Sir Robert Anderson, K.C.B., new edition, \$1.25 net.—Eighty Good Times Out of Doors, by Lilian M. Heath, illus., 75 cts. net.—The Principles of Jesus, in some applications to present life, by Robert E. Speer, 80 cts. net.—Theologia, or The Doctrine of God, by Pres. R. F. Weidner, D.D., 75 cts. net.—Heavenly Harmonies for Earthly Living, by Malcolm J. McLeod, 50 cts. net.—A Mighty Means of Usefulness, by Rev. James G. K. McClure, D.D., 30 cts. net.

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NOTES.

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"The Book of the Apple," by Mr. H. H. Thomas, is published in the useful series of "Handbooks of Practical Gardening," by Mr. John Lane.

"Lectura y Conversación," being "a new and progressive Spanish method," by Messrs. T. Silva and A. Fourcaut, is published by the American Book Co.

"Northern Europe" and "The Wide World" are two small books in the "Youth's Companion" series of school readers for very young children, published by Messrs. Ginn & Co.

"Good Cheer" is the subject of the latest addition to the popular little "Nuggets" series, compiled by Miss Jeanne G. Pennington and published by Messrs. Ford, Howard, & Hulbert.

The "Virginia" edition of the complete works of Edgar Allan Poe, edited by Prof. James A. Harrison of the University of Virginia, will be published shortly by Messrs. T. Y. Crowell & Co.

Shakespeare's "Twelfth Night," and "A Dog of Flanders" and "The Nürnberg Stove" by "Ouida," are the two latest issues in the "Riverside Literature Series," published by Messrs. Houghton, Mifflin & Co.

"Town Life in Ancient Italy," a small book just published by Messrs. B. H. Sanborn & Co., is a translation, made by Mr. William E. Waters, of Professor Friedländer's "Städtewesen in Italien im Erster Jahrundert," first published more than twenty years ago.

"Barry Lyndon," in a single volume, is added to the delightful Dent-Macmillan edition of Thackeray's prose works, now in course of publication. Mr. Walter Jerrold supplies a bibliographical note to the volume, and there are ten of Mr. C. E. Brock's characteristic drawings.

The American Book Co. are the publishers of a school edition of Caesar's "Commentaries on the Gallic War" which leaves nothing to be desired in the way of helpful illustration and apparatus. It is the joint work of Professors Albert Harkness and Charles H. Forbes. A series of colored plates contributes greatly to the value of this text.

"The Question of the Pacific," published by Mr. George F. Lasher, Philadelphia, is an English translation of a work by Dr. Victor M. Maurtua, dealing with the complicated relations and controversies between Chile and Peru. The English version is the work of Señor F. A. Pezet, secretary of the Peruvian Legation in Washington.

"A Political Primer of New York City and State," by Miss Adele M. Fielde, is a publication of the New York League for Political Education. This little book is designed for the information of voters and the making of intelligent citizens, and offers an example of practical educational activity that other cities would do well to imitate.

The "Antigone" of Sophocles is soon to be presented in the original Greek at the Leland Stanford Junior University, and, as the presentation of a Greek tragedy has never before been undertaken on the Pacific Coast,

much interest is manifested in academic and artistic circles. It is not unlikely that, in addition to the performances at the University, a presentation in San Francisco will be called for. In scenic arrangements the conditions of the ancient theatre will be reproduced as nearly as may be, and the choral odes will be sung to Mendelssohn's music.

The "Standard Socialist Series" is a collection of small books published by Messrs. Charles H. Kerr & Co. Three volumes now before us comprise: "The American Farmer," by Mr. A. M. Simons; "Collectivism and Industrial Evolution," by M. Emile Vandervelde, translated by Mr. C. H. Kerr; and "Karl Marx," being biographical memoirs by Herr Wilhelm Liebknecht, translated by Mr. E. Untermann.

A second series of Mr. Austin Dobson's "Miscellanies" is published by Messrs. Dodd, Mead & Co. The subjects are mainly from that eighteenth century in which Mr. Dobson lives in the spirit, and comprise eight "essays and introductions." To these are appended nearly a hundred pages of verse, mostly of the occasional or votive sort, so that the volume really gives us a new collection of Mr. Dobson's ever-welcome and ever-graceful poems.

Attention is again called by the American Historical Association to the Justin Winsor prize of one hundred dollars, offered annually for a monograph in the field of American history. There are practically no limitations set upon the choice of subject. About one hundred pages of print are required, and the treatment must be strictly critical and scientific. Professor Charles M. Andrews, Bryn Mawr, Pa., is the proper person to address for information.

Mr. James Fullarton Muirhead's "America: The Land of Contrasts," is republished by Mr. John Lane in a second edition, less expensive than was the original one. Mr. Muirhead, it will be remembered, is the writer of the Baedeker guides to Great Britain and the United States, and is thus an expert observer of American life. The book is a valuable commentary upon our civilization, kindly in tone, yet not afraid of being critical when criticism is called for.

Mr. Nathan Haskell Dole, Boston, will shortly issue for private subscribers a series of diminutive volumes to be called "The Breviary Treasures," comprising many rare gems of literature. There will be ten volumes in all, printed on Dutch handmade paper by the Riverside Press, and illustrated and decorated under the personal direction of Mr. Howard Pyle. The edition will be strictly limited to the number of subscriptions for the complete set received by Mr. Dole up to the 15th of this month.

Among recent revivals of popular old works of fiction, we note with pleasure a new edition of the historical romances of William Harrison Ainsworth. Although Ainsworth was not one of the masters of this form of composition, he knew how to construct an excellent story, and was not undeserving of his vogue. This new "Windsor" edition bears the imprint of the Messrs. Gibbings, and is sold in this country by the J. B. Lippincott Co. The volumes are prettily printed and illustrated, and will number twenty in all. We now have on our table two volumes of "Windsor Castle," two of "The Tower of London," and one of "St. James's."

Doctoral theses get printed in various ways. Sometimes they are books like others, sometimes they are publications of the learned societies, sometimes they

are individualistic nondescripts as far as their form of issue is concerned. Just now we have in our hands a thesis which comes from the Government Printing Office, and is extracted from a report of the Bureau of American Ethnology of the Smithsonian Institution. Its subject is "The Wild Rice Gatherers of the Upper Lakes," and it is submitted by Dr. Albert Ernest Jenks to the University of Wisconsin. With its generous size of page and its numerous photographic plates, it presents a rather imposing appearance, and should make other candidates for the doctorate emulous of this substantial form of publication.

TOPICS IN LEADING PERIODICALS.

April, 1902.

Abyssinia, New Trails in. Hughes Le Roux. *Century*.
 Alexander II., An Acquaintance with. *Century*.
 Allegra. Agnes Repplier. *Atlantic*.
 American Peril, A German View of the. *North American*.
 Anglo-Japanese Alliance, The. A. Maurice Low. *Forum*.
 Animals and Plants, Relations of. N. S. Shaler. *Harper*.
 Appomattox, Personal Recollections of. John Gibbon. *Cent*.
 Army, Promotion in the. John H. Parker. *Forum*.
 Army, The New United States. O. G. Villard. *Atlantic*.
 Austen, Jane. Ferris Greenslet. *Atlantic*.
 Austria-Hungary, Public Debt of. M. Dub. *No. American*.
 Boer in Battle, The. Edward B. Rose. *Forum*.
 Bottles, A Chronicle of. Emma Carleton. *Century*.
 Buddha, Recent Discoveries. T. W. Rhys Davids. *Century*.
 Cartography, Recreations in. Bertelle M. Lytle. *Harper*.
 Chemistry, Synthetic, 50 Years of. Carl Snyder. *Harper*.
 China and Europe. Julian Ralph. *World's Work*.
 Chinese Newspaper in America. M. Pixley. *World's Work*.
 Churchill, Lord Randolph. Sir Richard Temple. *N. Amer*.
 Cuba, Reflections on State of. James Bryce. *No. American*.
 Cuba, United States in. C. G. Phelps. *World's Work*.
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 Forester, Day's Work of a. P. G. Huston. *Atlantic*.
 Game, Large, Preservation of. E. V. Wilcox. *Forum*.
 Gloucester Fishermen, The. J. B. Connolly. *Scribner*.
 Grazing Lands, Shall We Lease Our? J. P. Irish. *Forum*.
 Henry, Prince, Visit of. Paul S. Reinsch. *Forum*.
 Interstate Commerce Act Amendment. *Forum*.
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 Lord, Does Man Love a? Mark Twain. *North American*.
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 South Africa and Europe. Jean de Bloek. *No. American*.
 Tolstoy. H. D. Sedgwick, Jr. *World's Work*.
 University, Our State. "An Athenian." *Atlantic*.
 Village and Town, Beautifying of. S. Baxter. *Century*.
 Washington Society. A. Maurice Low. *Harper*.
 Women at German Universities. Martha K. Genthe. *Forum*.

LIST OF NEW BOOKS.

[The following list, containing 133 titles, includes books received by THE DIAL since the issue for March 1.]

GENERAL LITERATURE.

More Letters of Edward Fitzgerald. Edited by William Aldis Wright. 12mo, uncut, pp. 295. Macmillan Co. \$1.50.
 Studies of the Greek Poets. By John Addington Symonds. Third edition; in 2 vols., 8vo, uncut. Macmillan Co. \$6.
 Selected Essays and Papers of Richard Copley Christie, M.A. Edited, with a Memoir, by William A. Shaw, Litt.D. Illus. in photogravure, etc., 8vo, uncut, pp. 393. Longmans, Green, & Co. \$5.
 Miscellanies. By Austin Dobson. Second series; with frontispiece, 16mo, gilt top, uncut, pp. 277. Dodd, Mead & Co. \$1. net.
 A Long Duel: A Serious Comedy in Four Acts. By Mrs. W. K. Clifford. 12mo, uncut, pp. 151. John Lane, \$1.25 net.
 Editorial Echoes. By William Morton Payne. 16mo, gilt top, uncut, pp. 309. A. C. McClurg & Co. \$1. net.
 Little Leaders. By William Morton Payne. 16mo, gilt top, uncut, pp. 278. A. C. McClurg & Co. \$1. net.
 Forces in Fiction, and Other Essays. By Richard Burton. 12mo, gilt top, pp. 177. Bowen-Merrill Co. \$1. net.
 Nature and Human Nature. By Ellen Russell Emerson. 12mo, gilt top, pp. 403. Houghton, Mifflin & Co. \$1.25 net.
 The Rewards of Taste, and Other Essays. By Norman Bridge, M.D. 12mo, gilt top, uncut, pp. 270. H. S. Stone & Co. \$1.50.
 A Book of Secrets. With Studies in the Art of Self-Control. By Horatio W. Dresser. 12mo, gilt top, pp. 138. G. P. Putnam's Sons. \$1. net.
 Right Reading: Words of Good Counsel on the Choice and Use of Books. Selected from the Writings of Ten Famous Authors. 16mo, gilt top, uncut, pp. 97. A. C. McClurg & Co. 80 cts. net.
 Good Cheer Nuggets, from Maeterlinck, Le Conte, Hugo, Dresser. Compiled by Jeanne G. Pennington. With portrait, 32mo, gilt top, pp. 112. Fords, Howard, & Hulbert. 45 cts.
 Hearth and Home Essays. By Esther J. Ruskay. 12mo, pp. 96. Jewish Publication Society.

HISTORY.

The American Fur Trade of the Far West: A History of the Pioneer Trading Posts and Early Fur Companies of the Missouri Valley and the Rocky Mountains and of the Overland Commerce with Santa Fe. By Hiram Martin Chittenden. In 3 vols., illus., large 8vo, uncut. New York: Francis P. Harper. \$10. net.
 Studies in Irish History and Biography, mainly of the Eighteenth Century. By C. Litton Falkiner. Large 8vo, uncut, pp. 362. Longmans, Green, & Co. \$5.
 The Sectional Struggle: An Account of the Troubles between the North and the South, from Earliest Times to the Close of the Civil War. By Cicero W. Harris. First Period: The Early Tariffs and Nullification, Ending with the Compromise of 1833. Large 8vo, pp. 343. J. B. Lipincott Co. \$2.50 net.

- Reconstruction and the Constitution, 1866-1876. By John W. Burgess, Ph.D. 12mo, pp. 342. "American History Series." Charles Scribner's Sons. \$1. net.
- The Hand of God in American History: A Study of National Politics. By Robert Ellis Thompson, S.T.D. 12mo, pp. 235. T. Y. Crowell & Co. \$1. net.
- Town Life in Ancient Italy: A Translation of Prof. Ludwig Friedländer's "Städtewesen in Italien im Ersten Jahrhundert." By William E. Waters. 12mo, gilt top, uncut, pp. 62. Benj. H. Sanborn & Co. 75 cts.
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THE FUNCTION OF THE NEGRO COLLEGE.

There is at the present time so widespread a discouragement of the higher education of colored youth, that it might seem absurd to discuss the contents of a curriculum the wisdom of whose very existence is seriously called in question. One is reminded of Stanley's men in the forests of Africa, who, when threatened with starvation, amused themselves by composing fancy bills-of-fare containing choice European viands.

In proposing a scheme of education for the Negro, we should mainly consider (1) the educational constants which admit of no variation on account of ethnic peculiarities, and (2) the aptitude and social situation of the class prescribed for. The ground-work of education cannot be modified to meet the variant demands of race or color, previous conditions or present needs. The general processes of discipline and culture must form a fixed and unalterable part of any adequate educational programme. On the other hand, there is quite a wide latitude of accommodation for special needs and social circumstances in what might be called the practical aspect of education. There has recently sprung up a class of educational philosophers who would restrict the term "practical education" to those forms of knowledge or formulas of information which can be converted into cash equivalent on demand. The truth is, that all knowledge which enables the recipient to do with added efficiency the work which falls to his lot in this world, whether that work be tilling the soil or plying a handicraft, healing the sick or enlightening the ignorant, uplifting the lowly or administering spiritual solace, is "practical" in the highest and best significance of that term.

In an ideal system of education, no two persons would receive identical treatment. There is always a wide margin of individual aptitude or predilection. It is no disparagement of any class to say that its needs differ from those of another class. The curricula of our Negro colleges were taken bodily from the best New England schools of thirty years ago; and in view of the fact that these prototypes have been radically modified by the urgency of present

day demands, it ought not to be surprising if they prove for the Negro to be a slight mis-fit. The trend of educational tendency is more and more toward the practical things of the present. The introduction of the elective system has been influenced mainly by this motive. The wisely directed youth pursues his academic course with direct reference to the end in view, as steadily as the hunter keeps his sight level on his game. Traditional branches of study have lost much of their talismanic value. The so-called higher education is no longer confined to the classic tongues of two famous far-off peoples. The pedagogical watch-word is *method* rather than subject-matter. The higher method of inquiry and investigation can be applied to the growing roots of living plants as well as to the dry stems of a dead language. The problems growing out of the population of Alabama or Florida are as intricate in their relation and as far-reaching in their consequence, and, withal, as important a subject for study, as any ever involved in the European peninsulas.

Courses of study intended for colored students should be interpretable in terms of their needs and obvious mission. The chief function of the educated Negro is to disseminate knowledge, in simplified form, among the masses of his race. Productive scholarship will hardly fall to his lot for many generations to come. This is not said in disparagement of his ability, but because of his limited range of opportunity, and his proscriptive circumstances. Scholarship thrives by social stimulus, leisure, cultivated contact, or affiliation with great institutions. None of these conditions applies to the Negro at the present time. No one can doubt that there are individual members of the colored race who take rank with the best Aryan youth according to any approved test of capacity. But when the two take their respective places in society, they go up and down on the scale of opportunity, as two figures of equal intrinsic value gain or lose in power by their local setting on different sides of the separatrix in the decimal notation. The educated Negro youth, then, is not to explore, but to interpret and apply. He must partake of the mysteries of knowledge, and show them unto the masses in such simple forms as they can understand and utilize. But if this is to be the chief mission of the educated Negro, why waste time and money in initiating him in "the traditional culture of the Aryan race"? It is well known that in order to interpret a formula to others,

one must have a knowledge of its underlying principles as well as a practical facility of manipulation. It is conceivable that a sea captain might be able to determine the bearings of his ship, without understanding the mathematical mysteries of astronomy and geodesy; but he would make a very poor teacher of the principles of navigation. The attempt to apply formulas without basal knowledge leads to the embarrassment of the ship's captain who was also ambitious to play the rôle of physician. He carried on his voyage a medical chest filled with drugs to be administered by number according to well-known symptomatic indications. The complaint of a sailor called clearly for No. 15; but that drug being exhausted, the good captain administered a compound of Nos. 7 and 8, with the result that the patient died.

It is especially dangerous to equip members of a backward race with the forms and terminology of a higher civilization, and send them forth as guides and philosophers of the masses. There is a lack of that steadiness and poise which come from heredity and the sobering influence of rational environment. The result is apt to be sham shallowness and showy pretence. The blind led by the blind are, to say the least, as fortunate as the blind led by the bigoted. The writer has seen a circular issued by a young man, scarcely thirty years of age, the sum total of whose knowledge would be scarcely equal to that of a Yale sophomore, who advertises himself as Rev. ———, A.M., B.D., Ph.D., D.D. It is more than likely that the majority of the congregation of this over-bedecked preacher can neither read nor write. What these humble people need is sound knowledge and simple sense.

The social separation of the races in America renders it imperative that the professional classes among the Negroes should be recruited from their own ranks. Under ordinary circumstances, professional places are filled by the most favored members of the most favored class in the community. In a Latin or Catholic country, where the fiction of "social equality" does not exist, there is felt no necessity for Negro priest, teacher, or physician, to administer to his own race. But in America this is conceded to be a social necessity. Such being the case, the Negro leader, to use a familiar term, requires all the professional equipment of his white confrere, and a special knowledge of the needs and circumstances of

his race in addition. The teacher of the Negro child, the preacher of a Negro congregation, or the physician to Negro patients, certainly require as much professional knowledge and skill as those who administer to the corresponding needs of the white race. Nor are the requirements of the situation one whit diminished because the bestower is of the same race as the recipient.

Those who argue that the money and effort already bestowed upon the higher education of the Negro have been wasted, not only shut their eyes to the value of demonstrated results, but show a shallow knowledge of sociological exactions.

For professional needs alone, the situation calls for at least one well-educated person in every two hundred of the Negro population. There is no provision whereby these persons can be qualified for their function except through the much-abused Negro college. The mere rudiments of knowledge and practical handicraft, as useful as these are in their place and for their purpose, cannot qualify the recipient for the higher function, which is of equal, or rather of superior, importance.

The curriculum of the Negro college should embrace those subjects which lead (1) to discipline, (2) to culture, and (3) to a knowledge of the facts and factors of racial life. The two main points of variance from the ordinary curriculum should be the inclusion of racial knowledge and the practical exclusion of speculative branches. One need not be a disciple of Auguste Comte, with a one-sided leaning to things positive, to appreciate the fact that such subtle subjects, for lack of definite setting and statement, are apt to bewilder and confuse rather than to simplify and elucidate. They lead too far away from the lowly life of the masses, in terms of which all useful knowledge must be interpretable. Negro youth need training in exactitude of thought. No one who is acquainted with the race can fail to be impressed with its loose and slovenly modes of reasoning. The fanciful and flighty, the ornate and extravagant, are given preference over the straightforward and direct. This erratic tendency can be corrected, to a great extent, by the rigid discipline of the elementary mathematics, which demand a simple, straightforward, candid, unwavering method of procedure in order to reach the required result. What has been said about habits of thought will apply also to plans and methods of work, — or, better still, to ways of handling

things. The Negro has never engaged in pursuits that demanded nice adaptation of means to ends. His methods, therefore, are awkward and clumsy. The Negro workman is regarded as simply "a hand," — neither the intellect nor the sensibilities nor the will being demanded in the accomplishment of his crude task. Hence, a form of training which requires the coöperation of bodily and mental faculties becomes a prime prerequisite. The value of such training, it will be conceived, is wholly indifferent to the special vocation which the student may follow in after life. For science, method, and skill are equally demanded in all callings if one would gain efficiency and success. Herein consists the strong argument for industrial education. But the laboratory method, which has been introduced in almost every department of science, has robbed so-called industrial training of much of its exclusive educational value. Work in wood and iron and in the mechanical trades furnishes by no means the only facility of dealing with concrete problems, or of applying thought to things. A course in chemistry requires as much deftness as a course in carpentry. In botany, zoölogy, and physics, the student works out results according to formulated plan as surely as does the mechanic in a machine-shop. The Negro college, then, needs to lay added stress upon the scientific side of the work. This is the weak spot in most of such institutions.

Rational enjoyment through moderation is perhaps as good a definition as can be given of "culture." The Negro race is characterized by boisterousness of manners and extravagant forms of taste. As if to correct such deficiencies, their higher education hitherto has been largely concerned with Greek and Latin literature, the norms of modern culture. The advanced Negro student became acquainted with Homer and Virgil before he had read Shakespeare and Milton. It is just here that our educational critics are apt to become excited. The spectacle of a Negro wearing eye-glasses, and declaiming in classic phrases about "The walls of lofty Rome" and "The wrath of Achilles," upsets their critical balance and composure. We have so often listened to the grotesque incongruity of a Greek chorus and a greasy cabin, and the relative value of a piano and a patch of potatoes, that if we did not join in the smile in order to encourage the humor, we should do so out of sheer weariness.

And yet we dare affirm that the study of

Latin and Greek has had a wholesome influence in starting lofty ideals and stimulating noble aspiration among the Negro peoples. Of course, Negro schools must share in the general relative decline of classic studies. But it would be a sad day for the race if its youth were shut out from the treasury of cultural wealth contained in the storehouse of classical literature.

While the Negro college has many features in common with the academic world in general, its chief distinctive function is to direct and dominate the higher life of the race. The Negro is in a peculiar sense dependent upon the school for the higher forms and nobler modes of life. The school is, or has been, well-nigh the only diffusive source of light. The curriculum, therefore, should be concerned largely with the conditions of that life whose destiny it is its chief function to influence. These colleges should be centres of social knowledge, where men of consecration and of sound discernment should speak the word needful with such simplicity and sense that the people would hear them gladly. This would be in no sense a derogation of academic dignity; for knowledge which ultimates in social service reaches its highest effective level.

Sociology is fast becoming a staple part of our college curricula. The Negro problem just now is of supreme sociological importance. Dr. Alderman, in a recent number of "The Outlook," has set forth with much point and pith the value of this branch of study to the white youth of the South. What was there said concerning the importance of this subject to Southern white youth applies also, or rather all the more, to Negro youth. Of course we cannot follow Dr. Alderman when he says that the education of one white man is worth more to the Negro race than the education of ten blacks, — any more than we should agree with the assertion that the feeding and clothing of one white man is of more importance to the Negro than like benefits bestowed upon a dozen members of his own race. To put the proposition in a concrete form, it devolves upon Dr. Alderman to point out any particular white man whose scholastic training would be worth more to the Negro race than that of R. R. Wright or W. E. B. DuBois.

Every Negro who assumes leadership has to deal with vital sociological questions. Those who must direct others along lines of civic duty and social righteousness should have some formal training as to the factors with which

they must deal. Atlanta University, through its chair of sociology and the publications proceeding from its annual conferences, is meeting this requirement in a commendable measure. Aside from this, and some simple sociological work recently inaugurated at Howard University, there seem to be no other Negro colleges working along these lines. The motto inscribed over the entrance to the temple at Delphi conveys a special meaning to the Negro student of the present day — "Know Thyself."

The true principle of education would carry the pupil outside of himself and the narrow circle of selfish interests to the contemplation of questions of universal import and world-wide consequence; on the other hand, he should not be allowed to roam so far a-field that he cannot be instantly recalled, if need be, to the things that appertain to his own environment. The curricula of Negro colleges should preserve a just balance between these principles.

KELLY MILLER.

Howard University, Washington, D. C.

THE LOST TEACHER.

Are we so method-mad that we are beginning to leave out the personal equation in our educational problem? Or is there really no place in our hard and elaborate system for aught except machinery?

Where are our great teachers? Where can we find the light, the force, the blood, the spirit, the atmosphere, which those of us who have reached mature years remember so well from our early school experiences? This was the true individualism in education, — not the kind that you may dig up out of the desert of a text-book, or from the cant phrase, growing more inconsequent at every repetition, that you hear tossed from the lips of one educator to another.

These were the makers of men. You cannot go anywhere in English history without meeting them. They show against the horizon figures as clear-cut as poet, or statesman, or fighting man. You turn over the old pages and come across the old Homeric pictures that put heart into us all: Bede, and Wycliffe, and Ascham, and many another both wise and gentle; Thomas Arnold, standing in the dusk of Rugby chapel, a throng of young faces upturned toward him; Edward Benson, bidding farewell to his soldiers' sons in the gloom of a rainy autumn afternoon; Dr. Coit, churchman, scholar, gentleman; Dr. McCosh, that large-fibred, fiery soul, the glory and the crown of Princeton.

The slovenly and indefinite cannot compass success, and therefore it is certain that these men did not approach their teaching in a haphazard fashion; yet, whatever method or system they employed was

subservient to their own personality, and behind each method glowed the august and militant soul of the master. Their deepest interests were not with things but with humanity.

Such a man, teaching history, shall deliver an apostolic message to his pupils. The story of a race shall be to them a large rendering of the story of life; and literature, with its subtleties and poetries of an ampler speech, and with its clarity of vision, shall be a re-telling of the narrative. And each daily task shall prove itself to be made of the same stuff out of which are woven the divine toils of heaven.

We follow men, not things. Life is first of all a question of teachers. It deals elementally, not with a series of mental processes by which certain data are stored in the mind, but with the great fact of character, with those myriad delicate yet virile substances that reach out and grasp the immortal man. Vital contact with life, with the world, in other words, with those teeming forces that tend to create a robust man or woman, is the chief necessity of maturing youth. Set such a robust personality before it, and it will recognize a leader, a warm, strong presence, to which it may bring its aspirations and inspirations, and to which, in other and harder years, it shall be indebted for a regenerating influence.

Are text-books, and summer courses, and pedagogical pamphlets and methods, to be pushed to the front, and the teacher to the rear? Are our schools, public and private, our conventions both state and national, to discuss papers on spelling, and papers on geography, and papers on mathematics, with theory upon theory concerning the whole curriculum of study, and be void of one sound, wholesome, downright word in regard to what is above and beyond all these?

Drill, routine, mental adroitness, photographic attention to detail, are serviceable things in their way, and he who fails to recognize their value takes but a parochial view of education; yet none of these strikes at the heart of the matter. It is *personality* that does this; for that only can guide, lead, and control. A machine, expert though it be, has the defects of machinery. Through some cog, or crank, or wheel within a wheel, through the little more or the little less in its multitudinous wires and coils, it may prove both inexorable and ineffectual in a moment of direst need. But *character* remains. The beginning and the end of education is the teacher.

LIZETTE WOODWORTH REESE.

MESSRS. DOUBLEDAY, PAGE & CO. are about to publish, in two volumes, the lectures of Sidney Lanier on "Shakspeare and his Forerunners." It is a little surprising to learn that Lanier left the manuscript of these studies in a shape sufficiently finished for publication, and we look forward with no slight interest to the appearance of a work which cannot fail to prove stimulating and suggestive, although now possibly a little old-fashioned in its scholarship.

The New Books.

THE HERO OF ALIWAL.*

In the "Book of Snobs," at the close of the chapter on Military Snobs, occur these words: "Let those civilians who sneer at the acquirements of the Army read Sir Harry Smith's account of the Battle of Aliwal. A noble deed was never told in nobler language. . . . The men who perform these deeds with such brilliant valour, and describe them with such modest manliness — *such* are not Snobs. Their country admires them, their Sovereign rewards them, and *Punch*, the universal railer, takes off his hat and says, Heaven save them!"

The relief of Ladysmith, two years or more ago, made the world familiar with the name at least of Lady Juana Smith, and with that of her husband, Sir Harry Smith, whose name and fame are also commemorated in the South African town of Harrismith. Henry George Wakelyn Smith — we spare the reader a string of details and squeeze a life of seventy-three years into a single sentence — was born in 1787 (incorrectly given in the biographical dictionaries as 1788), early entered the army, served in South America, Spain, the United States, at Waterloo, in Jamaica, Ireland, South Africa, India, and closed his active career as governor of Cape Colony, dying in 1860, eight years after his return to England.

The Autobiography, just published in two large volumes, comes down only to 1846, but is supplemented by letters and diaries, and by the narrative of the editor, Sir Harry's grand-nephew. The old soldier tells his story with much of the dash and fire that marked his onslaughts on an enemy's position. There are no flowers of rhetoric, and yet one suspects it is not always a plain, unvarnished tale he sets before the reader. The editor says, however, that it was the writer's purpose to supply material for some novelist — probably Charles Lever — to work up in the form of romance. A nibble here and there at Sir Harry's not over-bashful account of his exploits will give us a mental picture of the man. Speaking of his Peninsular campaign of 1810, when he was

* THE AUTOBIOGRAPHY OF LIEUTENANT-GENERAL SIR HARRY SMITH, Baronet of Aliwal on the Sutlej, G.C.B. Edited, with the Addition of some Supplementary Chapters, by G. C. Moore Smith, M.A. In two volumes, illustrated. New York: E. P. Dutton & Co.

serving as lieutenant under General Craufurd, he says :

"Many are the hairbreadth escapes my Hussars and I had, for we were very daring; we were never two nights in the same place. One night at Villa de Ciervo, where we were watching a ford over the Agueda, two of my vedettes (two Poles elegantly mounted) deserted to the enemy. The old sergeant, a noble soldier, came to me in great distress. 'O mein Gott, upstand and jump up your horse; *she* will surely be here *directly*!' I was half asleep, with my horse's reins in my hand, and roared out, 'Who the devil is *she*?' 'The Franzosen, mein Herr. Two d—d schelms have deserted.' . . . At daylight we saw fifty French dragoons wending their way on the opposite bank to the ford. I immediately got hold of the *padre* and *alcalde* (priest and magistrate), and made them collect a hundred villagers and make them shoulder the long sticks with which they drive their bullock-carts and ploughs, which of course at a distance would resemble bayonets. These villagers I stationed in two parties behind two hills, so that the 'bayonets' alone could be seen by the enemy. . . . The enemy were deceived and rapidly retired, and I saved the village from an unmerciful ransacking, to the joy of all the poor people."

In an assault on Ciudad Rodrigo, young Smith, who was of dark complexion and slight build, was mistaken for a Frenchman by a fellow-soldier, a "big, thundering grenadier," who seized him by the throat like a kitten and would have ended his career then and there had not poor Harry found breath enough to gasp out a vigorous Anglo-Saxon oath, which saved his life. A bit of romance relieves the horrors of the slaughter at Badajos. A young girl of noble blood, Juana Maria de los Dolores de Leon, fled with an elder sister to the English camp, seeking refuge from the lawless soldiery. Young Smith was fired with love at the sight of beauty in distress; he took the girl under his protection, won her heart, and ere long married her. The union was crowned with happiness, though unblessed with offspring. In recalling this first meeting with the lovely Juana, her soldier-husband waxes dithyrambic, and his passion runs away with his syntax—to the infinite credit of his honest heart.

Of the taking of Washington by the British, in 1814, we read :

"Suffice it to say we licked the Yankees and took all their guns, with a loss of upwards of 300 men . . . and we entered Washington for the barbarous purpose of destroying the city. Admiral Cockburn would have burnt the whole, but Ross would only consent to the burning of the public buildings. I had no objection to burn arsenals, dockyards, frigates building, stores, barracks, etc., but we were horrified at the order to burn the elegant Houses of Parliament and the President's house. . . . I shall never forget the destructive majesty of the flames as the torches were applied to beds, curtains, etc. Our sailors were artists at the work."

Harry Smith's famous ride, on the outbreak of the Kaffir war of 1835, from Cape Town to Graham's Town,—700 miles in six days, over a rough and roadless country,—is still remembered. Eleven years later his brilliant charge against the Sikhs, at the battle of Aliwal, brought him his baronetcy and the grand cross of the Bath, and led to his appointment as governor of Cape Colony. His removal thence by Lord Grey for alleged inefficiency in suppressing Kaffir hostilities was attended with circumstances most trying to a man of spirit; but he met the bitterness of recall with a magnanimity worthy of all praise. His old master in war, the Duke of Wellington, openly defended him in the House of Lords, and the people stood by him. Returning to London, he met the colonial secretary with a fine resolve not to pose as a man with a grievance.

In our estimate of his character as revealed in his Autobiography, we can well believe, with his kinsman and editor, that his faults were those of a generous nature unwilling to suspect evil in others. His impetuosity, his warmth of language under provocation, his disregard of the value of money, and his touch of bravado, only endear him the more to the reader. His horror of the cruelties of war finds frequent expression. "Civilized man," he says, "when let loose and the bonds of morality relaxed, is a far greater beast than the savage, more refined in his cruelty, more fiend-like in every act"; and again, almost in Sherman's well-known words, "The seat of war is hell upon earth." But there is something smile-provoking in the following reference to British losses at Aliwal: "Human life once extinct is in this world gone, and how gratifying it is under Divine Providence to feel that not a soldier under my command was wantonly, unnecessarily, or unscientifically sacrificed to his country!"

Walter Bagehot's complaint that so few good books are written because "an author's life is a vacuum," finds no support in Sir Harry Smith's stirring chronicle. A mass of military detail, often tiresome to a civilian, it certainly contains, but of padding and book-making no remotest reminder. The parts relating to South Africa are perhaps most pertinent to the times, and will call forth reflections concerning British colonial policy, from which we here refrain.

PERCY FAVOR BICKNELL.

STUDENT, COLLEGE, AND CHARACTER.*

The college student is a perennially interesting individual. His microcosm, in which he disports himself according to time-honored traditions and privileges, offers an entertaining spectacle alike from the auditorium and from the stage. There is a recognizable sameness about it all, as there is about many of the things of life that grow out of the inherent human traits pertaining to any of the seven ages of man. College generations pass rather quickly, and the alumnus of a dozen years' standing, on revisiting his alma mater, feels that the student of to-day is of a generation that knew not Joseph and is equally innocent of many other of the things that for him remain the permanent possession of his college life. If the alumnus becomes a professor, or for any other reason remains in touch with the evolving conditions of college affairs, he obtains a wider and more intimate view of things, and sees useful growth with gains and losses, wider opportunities, and possibly less enthusiasm or stimulus in their pursuit. For the professional student of students, and for the encouragingly large portion of the public that takes a real and helpful interest in the problems which professional educators have to meet, as well as for the student himself, it is natural and proper that a literature should be offered setting forth the wisdom of experience, the advocacy of reform, the goal of endeavor, the desirability of newer and truer ideals.

In the group of volumes that form a chance acquaintance upon the reviewer's table we find the genial and realistic reflections of the Dean of Harvard, the somewhat paternal counsel of a former college president, the professional contribution of a student of education, the practical conclusions of a physician who is at once guide, philosopher, and friend, and the thoughtful appeal of one who combines with technical training in science the zeal of a social reformer and the inspirational forcefulness of a high-minded idealist. It may well be that

these various contributions, in spite of their differences of motive and design, reflect a common interest in the trends of present-day education, and so meet on common ground. They have at all events a sufficient community of content and import to warrant a composite notice.

The most objective of the volumes is that of Professor Sheldon, whose work forms one of the well known series of books on educational topics edited by Mr. W. T. Harris. Here the student is presented and described as to genus and species and habitat and manner of life. From his appearance in the universities of mediæval Europe, through the further differentiation of those institutions in fulfilment of various national characters and fortunes, to his transplantation on American soil, first as dependent on home traditions, and then as a member of more independent foundations, the origin of the American college student is traced and the varieties of his likeness and unlikeness to his European cousins set forth. In the main, the American student is the hero of the play, and remains on the stage through all but the earlier chapters. All of his characteristic institutions are described,—his class system, his debating societies, his fraternities, his athletics, his social, literary, religious, and other organizations. He is, indeed, a member of a complicated body politic, and has his trials and tribulations, his conflicts with authority, and his occasions for the display of valor and proficiency. Strange to say, coëducation is almost entirely ignored. This kind of information in regard to the college student has not been conveniently available before, and it is fortunate that it has now been made so. Yet the story is by no means a mere narrative. It contains instructive incidents, some amusing, others rather discouraging, yet in the main helpful and significant. The student cannot be successfully dealt with without understanding his nature; and a knowledge of what he has been in former days and what his interests are to-day is indispensable to a right direction of his wholesome impulses and the successful encounter with his more alarming frailties. Mr. Sheldon's judicial review of the facts of the case may prevent theorizing on false basis, and may prove serviceable to the student of educational tendencies.

Dean Briggs has collected a few of the attractive essays which he has lately contributed to the pages of the "Atlantic Monthly" and

*STUDENT LIFE AND CUSTOMS. By Henry D. Sheldon. (International Education Series.) New York: D. Appleton & Co.

SCHOOL, COLLEGE, AND CHARACTER. By Le Baron Russell Briggs. Boston: Houghton, Mifflin & Co.

THE COLLEGE STUDENT AND HIS PROBLEMS. By James Hulme Canfield. New York: The Macmillan Co.

MENTAL GROWTH AND CONTROL. By Nathan Oppenheim. New York: The Macmillan Co.

EDUCATION AND THE LARGER LIFE. By C. Hanford Henderson. Boston: Houghton, Mifflin & Co.

to other periodicals in a volume well entitled, "School, College, and Character." The tone of the volume is as thoroughly sound as it is agreeable and sincere. The author takes us into his confidence and reveals the sidelights of a Dean's professional experiences. He modestly tells us that his book is "not a full orchestra, but a harp with two strings, which the harper twangs as long as the audience will put up with him." Yet he produces far more pleasing effects with simple means than the more ambitious but less skilful performer on a more complicated instrument. The tunes that he plays have some life to them, and, it is hoped, will not pass in at one ear and out at the other. Educators are apt to make too much of the technique of their profession, with a consequent wearying shop-talk when they come together. It is the vitalizing touch of a man who observes with keen vision and a deeply human interest that sparkles in Mr. Briggs's pages. "Fathers, Mothers, and Freshmen" will be equally benefitted by reading the whole volume and not alone the essay devoted to them more particularly. "College Honor" offers a fertile theme, and its irrational vagaries are well portrayed. The whole volume suggests the growing attention which is being given to the moral purpose of education, and therein lies the specific value of what Dean Briggs has to say.

Mr. Canfield, now Librarian of Columbia University, writes the first volume of a "Personal Problem Series" which the publishers introduce with the purpose of doing for present-day needs what the unreadable books of counsel of many decades ago presumably accomplished for their own more serious and less distracted generation. This is a most delicate task. That young people need both advice and influence no one will deny; and he who finds within himself the call to that function enlists his energies in a righteous cause. Yet there is a large amount of ineffective preaching done, and publishers do not clamor for sermons wherewith to add attraction to their "announcements." There is doubtless a considerable body of young men and women who might profit by the things that Mr. Canfield has set down for their benefit; and if they chance to read his pages, which is about as likely as that the persons who need the sermon will be part of the congregation, his efforts will not be in vain. And yet, without disparaging unduly a worthy effort, it must be confessed that no great expectations can be aroused

by this type of advice and exhortation. Many young men and young women will resent this form of counsel, as assuming on their part an ignorance and immaturity which may occur, but is hardly typical; others will resent the persistency of the guidance which is offered, and turn, as they would in life, to some more attractive form of encouragement that leads and does not drive. Mr. Canfield's book impresses one as the work of a capable student who has set himself a task for which his temperament is not suited. One is tempted to recall the comment of a rustic sage upon the address of a successful politician. He admitted the excellence of the address, and that the man was a good speaker; yet he added that a better speaker would have given that speech differently, and a really great speaker would not have made the speech at all.

Dr. Oppenheim's book is the second volume of the same series, and has a similar purpose. The author is favorably known for his contributions to the psychology and physiology of childhood, and has been particularly fortunate in the composition and the leading *motifs* of what he has chosen to say. He seems to come easily and naturally by the gift of pertinent counsel, and rarely commits the fault of overdoing good advice. His self-restraint and reserve in keeping a tempting subject from overflowing its natural boundaries adds to the judicious poise of his several chapters. Dr. Oppenheim gives his readers some sufficiently definite and equally elastic principles for the guidance of the intellectual life, and the victory over self without which true success is conspicuously defective. He preaches well and to the point, and is likely to hold his hearers. He has no system to defend, no mechanical routine that leads to success, but well-expressed principles based on well-established foundations. If one reflects upon the vast amount of foolish schemes for securing the good things of life that are scattered broadcast over this supposedly enlightened land, and compares the total mass of these with the small output of wholesome and rational attempts to formulate, for those who need it and can profit by it, some of the essential rules for setting the compass of life and keeping the craft in seaworthy condition, one is naturally disposed to exaggerate the value of a book like this. It is a readable, capable, and timely essay, with a theme vital to all who are not too old or too depraved to improve.

Mr. Henderson's book is more profound,

more thoughtful, and more ambitious than any of the others. It is likewise more difficult to reproduce in spirit or content. Its main value lies in its sincere and inspiring idealism. However closely we may sympathize or however widely differ from the views which the author sets forth, the sympathy with his zeal, his unusual insight, his enthusiasm for an ideal democracy of opportunity, and with his able expression of his ideals, will always remain to right-minded readers. It is in many ways a notable book. Mr. Henderson protests against many of the things that we do in the name of education, and bemoans the neglect of many of the things that we leave undone. His stock-taking of the valuable possessions of humanity, and in particular of the American people, is not likely to encourage the advocates of a triumphant spread-eagle democracy. Many of the most serious efforts of mankind are to Mr. Henderson appalling and systematic wastes of time. He does not enthuse over the ability to shout the price of pork from Chicago to New York, or the making of ten bad pieces of furniture in Grand Rapids in the same time that it took to make one good piece a hundred years ago. We fail to measure aright the good things of life because we fail to apply the right standards. Human power, human happiness may or may not be advanced by what we are pleased to speak of as improvements. And the application of all this to the problems of education is quite direct; for the purpose of education, when interpreted by these principles, is nothing less than the guidance of life in all its aspects, the establishment of the social purpose of humanity. It would, however, be a pity to mar the profit or the enjoyment of this volume to the prospective reader by attempting to reproduce its message. Mr. Henderson writes as one with a vital message, and with the power to plead his cause powerfully, sincerely, effectively. It is a good thing, — it is often an epoch-making thing, — for a nation or an individual to revise its creed of experience, to shake or strengthen its traditional convictions. It is no small service to be able to effect this or to set the ferment in motion. For many minds this is just what Mr. Henderson's volume may accomplish. We are all more or less in the woods, and fail to see the forest for the trees. A helpful shout from a kindly fellow-traveller may restore confidence in the way we have chosen, or lead us to consider a change of route before it is too late.

JOSEPH JASTROW.

EDUCATION AND POLITICS.*

It must be confessed that the title of President Hadley's collection of essays is a most appropriate one. It would be difficult to find a title which would more satisfactorily characterize the volume, made up as it is of discussions relating to economics, politics, ethics, political education, higher education, and school education. These essays furnish many examples of Mr. Hadley's ability to present strong thought in a clear and forcible manner.

The first paper, on "The Demands of the Twentieth Century," furnishes the means for comparing the opportunity which lies before the American citizen of to-day with that which confronted the Puritans. The point of comparison is an apt one. Shall the next generation do its work in the spirit of the adventurer, or in the spirit of the Puritan? Perhaps no one else has shown more clearly the situation as it exists to-day in reference to the standards of political morality, as compared with those of personal morality and commercial morality. The low standards of political morality are represented as due to defect in public judgment rather than to weakness in individual character. In other words, we are ignorant of the particular virtues, the exercise of which will secure the proper development of organized society. The time should come, and doubtless will come, when a country like ours will attain that conception of public attitude which is inspired by a sense of moral obligation rather than one bound by legality alone.

Mr. Hadley's discussion of the power of public sentiment is particularly discriminating. It is not necessarily true that there is a public sentiment in favor of a particular thing because a large number, even a majority of the people, are ready to vote for it. Opinions which a man maintains at the cost of another do not count largely in forming the general sentiment of the community, or in producing an effective public movement. They represent selfishness rather than public spirit. The true public spirit is one which "will subordinate personal convenience to collective honor."

We must agree with Mr. Hadley in his suggestion that there should be a more fully developed course of political education in our schools and colleges. Political education, as

*THE EDUCATION OF THE AMERICAN CITIZEN. By Arthur Twining Hadley. New York: Charles Scribner's Sons.

he suggests, is not simply a study of facts about civil government, nor is it a training in those scientific principles which regulate the activity of governments. "It is not so much a development of certain kinds of knowledge as a development of certain essential qualities of character and habits of action." The characterization of subjects for such a course of study is one which we must unquestionably accept. It is subjects of an unprofessional character, things that are permanent and affairs that are large, which should serve as the basis of study, while a large part of the political education comes from the association of students.

Mr. Hadley puts forward a strong word against that tendency in modern education which seeks to introduce specialism and professional studies at too early a date. He contends that higher education makes people better workers, better members of a body politic, and better men morally and spiritually; and in his discussion of this subject he shows clearly the difference between college training and technical training.

In conclusion, it may be said that a distinct service has been rendered general education by the publication of these papers, inasmuch as they represent a thoroughly sound educational point of view, at the same time a point of view from which, in many quarters, there has been great divergence in the last few years.

WILLIAM R. HARPER.

STUDIES OF ROMAN INSTITUTIONS.*

The two books before us — "Roman Public Life" by Professor Greenidge of Oxford, and "Roman Political Institutions" by Professor Abbott of the University of Chicago — are alike in their limitation to public institutions, and in the chronological boundaries set by their respective authors, each beginning with the earliest period and extending to the age of Diocletian. In purpose and method of treatment there is considerable difference. Professor Abbott's work is intended as an introductory text-book, for pupils planning a more extended course in Roman Institutions; the volume of Mr. Greenidge is one of Macmillan's well-known series of "Handbooks of

Archæology and Antiquities," and thus under greater obligation to be complete.

Professor Abbott makes a somewhat unusual division of his work, treating each of the three periods, — monarchical, republican, and imperial, — first from the historical and then from the descriptive point of view. This division is intentionally carried to such a point that the teacher may use either the historical or the descriptive sections separately if it be thought desirable. Of course it is impossible to make an absolutely exact division on such a basis, but the end in mind has been adequately secured. For the student who really wishes to go into the subject deeply, Professor Abbott has done an admirable service in his constant marginal references to sources, his select bibliographies for the various chapters, and at the close of many chapters his analyzed lists of passages in various ancient authors referring to the subjects treated in these chapters. The selections from the sources to which reference is made for Chapter V., for instance, cover fifty-six different subjects, and embrace fifty passages in Livy, twenty-four in Polybius, nine in Cicero, six in Eutropius, three each in Plutarch, Appian, and Gellius, one in Tacitus, one in Macrobius, and one inscription. References to the best modern critics of the sources are also given in many cases. Of course all this is not much to the average student, but the growing tendency to keep in mind the best rather than the average, in such matters, cannot be too highly commended.

Mr. Greenidge's book is not so well arranged nor so clearly written as that of Professor Abbott. It of course gives information on many points not taken up at all by the other, as has already been indicated. It may be questioned whether a "handbook" should concern itself so extensively as this does with what may, might, must, could, would, or should have been, or not have been. These doubtful forms of statement strike the eye so constantly that one feels for the moment almost like wondering whether anything at all really was, or was not, in the affairs of ancient Rome. Certainly one cannot lay the book down with the impression that the student of history as yet faces any great dearth of unsolved problems as subjects for theses and dissertations. These long-standing uncertainties, however, are not hopeless. Researches in the Greek papyri, for instance, have very recently thrown light upon points in Roman law which were heretofore in question.

*ROMAN PUBLIC LIFE. By A. J. H. Greenidge, M.A., Lecturer in Ancient History at Brasenose College, Oxford. New York: The Macmillan Co.

A HISTORY AND DESCRIPTION OF ROMAN POLITICAL INSTITUTIONS. By Frank Frost Abbott, Professor of Latin in the University of Chicago. Boston: Ginn & Co.

The two writers are agreed in attributing the breakdown of the republican constitution to the weight of "empire." "The general machinery of government had broken down," says Professor Abbott, "under the strain put upon it by the policy of imperialism." Mr. Greenidge, after calling attention to the inconsistent and unsystematic nature of the earlier constitution, adds:

"But as the knots which the jurists could not untie were cut by the sword, and the constitution reverted to a type far simpler even than that of its origin, we must assume a weakness in the mixed system, which might not have rendered it inadequate as the government of a city state, or even of Italy, but certainly rendered it incapable of imperial rule. The test was a severe one, and the constitution which could not answer the strain need not be wholly condemned. For empire is a mere excrescence on the life of a state, a test neither of its goodness nor of its vitality."

There are many other details of these books which might be noticed, but we shall close with a single one, and that is the imperfection of the indices,—not serious, perhaps, as indices go, but it is certainly time that indices should go a different gait.

W. H. JOHNSON.

SIDE-LIGHTS ON ART HISTORY.*

Beginning with Vasari and Billi, who wrote the lives of their contemporaries and immediate predecessors, and coming down through the long list which includes Morelli, Kugler, Mrs. Jameson, Richter, Lubke, and many others, the history of Italian art would seem to have been written so many times and from so many points of view as to make further words superfluous. But such a conclusion leaves out of account several things available to the modern writer, things which Vasari and even later authors knew not of. Vasari, indeed, had the enormous advantage of writing of the life that he himself lived, of the men that he knew, of the works that he had seen, and also of being in

*FRA FILIPPO LIPPI. By Edward C. Strutt. Illustrated. New York: The Macmillan Co.

GREAT MASTERS IN PAINTING AND SCULPTURE. Edited by G. C. Williamson, Litt.D. New volumes: Rembrandt, by Malcolm Bell; Mantegna, by Maud Cruttwell; Giotto, by F. Mason Perkins. Each illustrated. New York: The Macmillan Co.

STORIES OF THE TUSCAN ARTISTS. By Albinia Wherry. Illustrated. London: J. M. Dent & Co. New York: E. P. Dutton & Co.

THE MONASTERY OF SAN MARCO. By G. S. Godkin. Illustrated. London: J. M. Dent & Co. New York: E. P. Dutton & Co.

GREAT EPOCHS IN ART HISTORY. By James M. Hoppin. Illustrated. Boston: Houghton, Mifflin & Co.

THE SAINTS IN CHRISTIAN ART. By Mrs. Arthur Bell. Illustrated. New York: The Macmillan Co.

ITALIAN SCULPTURE OF THE RENAISSANCE. By L. J. Freeman, M.A. Illustrated. New York: The Macmillan Co.

position to see most of what was best in Italy. Moreover, as a practicing architect and a prolific painter he had the technical knowledge which enabled him to judge of what he saw, and he knew how to write about it in prose so charming that—all possible deductions to his discredit being granted—Vasari's "Lives" will always rank among the classics of the art student. But it was his disadvantage to have lived in an age which had little historic sense, and which also preceded the invention of the camera. In our time, history has developed into a science based on researches among archives, the evidence of documents, the sifting and comparing of testimony, and on explorations of various kinds. It may take several generations still to expurgate Vasari's narratives of their contradictions, misapprehensions, and guess-work; in the meantime, photography comes to the aid of the pen to furnish accurate and delightful reproductions, in black-and-white, of the great masterpieces in color or form. Thus, with new materials coming to hand and fresh means of illustration, the history of Italian art, though often told, may be regarded as still in the making, and there is justification for the many new books which seek to throw side-lights upon it, either as a whole or in parts.

Of such books, one of the most interesting is Mr. Edward C. Strutt's volume devoted to Fra Filippo Lippi, in which he attempts a refutation of the "legendary prejudices handed down to us by twelve generations of superficial or biassed critics"—prejudices voiced epigrammatically in Browning's dramatic monologue by the friar himself:

"Zooks, sir, flesh and blood,
That's all I'm made of!"

While admitting many of the Carmelite's frailties, Mr. Strutt finds them only superficial compared with the depth and tenacity of his artistic nature. He finds him more, infinitely more, than mere "flesh and blood," attaining at times a degree of perfection absolutely incompatible with his supposed baseness of soul, and to a grandeur of conception and a technical skill which reveal him as the connecting link between Masaccio and Raphael, and, indeed, the truest herald of the Renaissance.

Both as man and artist, Fra Lippi gains much at the hands of his new biographer. It is shown that he was almost certainly a personal pupil of Masaccio's, and not simply a student of his works in the Brancacci Chapel, as implied by Vasari; that he never "threw off the clerical habit," but left the cloister of the Carmine with the prior's consent and permission, continuing to wear the habit of the order all his life, and remaining in cordial relations of friendship with his former brethren; that his motives for leaving were not only the hopes of acquiring wealth and greatness by the practice of his art, but also to support his poverty-stricken relatives, who otherwise must have starved.

Naturally, it was not long before the "glad monk" came under the spell of the great movement of his age—the Renaissance,—which was

in turn strongly influenced by him. The decisive turning-point in his life, however, was when he left Florence for Prato. Here for thirteen years he worked, completing that series of frescoes in the Duomo which constitutes not only the greatest achievement of his own career, but the most remarkable artistic event since the completion of Masaccio's frescoes of the Brancacci Chapel in Florence.

It must not be inferred that Mr. Strutt's biography is of the "whitewash" order now too prevalent. He grants that there were germs of sensuality and human passion in the young monk's breast, which, in the corrupt atmosphere of the Medicean court, blossomed forth and flourished until the poisonous weed almost stifled the beautiful flower of his better nature. But throughout all he finds a gradual and uninterrupted evolution of the artist toward a perfection which made him a powerful and abiding influence in the art of the Quattrocento. The Prato frescoes furnished suggestions for Botticelli's dancing nymphs and swaying angels; the *tondo* Madonna, now in the Pitti Palace, introduced a new interpretation of the old theme, which later reached its highest manifestation in Raphael's Madonna of the Chair; the background of the same picture was the direct precursor of figures in the historical paintings of Ghirlandajo and Raphael.

Three highly interesting personalities — Rembrandt, Mantegna, Giotto — form the subjects of the latest three volumes of the series of "Great Masters in Painting and Sculpture." Presenting respectively the greatest painter of the Dutch school, the chief of the Paduan, and the most epoch-making of the Florentine, they are an interesting group.

The Rembrandt volume is a condensation by Mr. Malcolm Bell of his own earlier work; and the task he has set himself is very like the one undertaken by Mr. Strutt for Lippi, — to give a truer and more kindly picture of one who has been misjudged sorely. But it is less entertaining as well as less convincing in style. The matter is divided into three parts — Rembrandt the Man, Rembrandt the Painter, and Rembrandt the Etcher. The illustrations are numerous, and the genealogical and chronological tables as complete as is possible with our uncertain knowledge.

The biographer of Mantegna, Miss Maude Cruttwell, has few accepted notions to dislodge, and no follies and frailties to condone. Mantegna was one who took life seriously, ardently, with no doubts of its worth nor of the value of his own labors therein. Straining every nerve toward the new ideals of life and thought which were to bring a fresh youth back to the world, he was among those who give significance to Morelli's term for this period — "the epoch of character." Some interesting pages of the opening chapter are devoted to a description of the Paduan school founded by Squarcione — archæological rather than artistic, as

compared with the contemporary school at Florence.

Very iconoclastic indeed is Mr. F. Mason Perkins in his volume on Giotto. He places Giotto's birth some ten years earlier than Vasari's date, and makes him the son of a well-to-do landed proprietor instead of a poverty-stricken day-laborer; ignores the story of Cimabue's accidental discovery of the lad; sees evidence that so far as he may have had any real teaching beyond that of Nature herself, it came through the works of Giovanni Pisano; maintains that we may to a certain extent trace for ourselves the stages of his extraordinary development as an artist through the frescoes and paintings still remaining to us, ruined and repainted as in the majority of cases they are. But even more revolutionary than the chapters relating to Giotto himself are the two introductory chapters dealing with his forerunners and the influences which prepared the way for him. We have been accustomed to hear the now famous pulpit of the Baptistery at Pisa — the earliest known work of Niccolò Pisano — cited almost invariably as the first important product of what has been termed the "Modern Age" of Italian art. Mr. Perkins regards Niccolò far more as one gifted with unusual powers of appreciative selection than as a really extraordinary innovator. That mysterious personage, Cimabue, to whom the entire credit of the sudden revival of the pictorial arts in Tuscany has been long given, loses several of his laurels; in fact, he may be considered as a *type* representative of that artistic progress and advance which we know to have taken place in Florentine art during the latter part of the thirteenth century, rather than as any strictly defined personality.

As a whole, this twentieth volume of the "Great Masters" series is truly a model for a work of this class, — a combination of a biographical sketch and critical guide-book based on independent and scholarly investigation.

Of quite a different type from the foregoing books is the volume of "Stories of the Tuscan Artists," since it is not a critical work, and makes no pretension to original research. It is, however, a pleasant gathering together — chiefly for the sake of young people or of beginners in art-study — of tales relating either to the artists or to the subjects of their works. The illustrations (fifty-three in number), on which so much of the value of a work of this kind depends, are particularly well-chosen and admirably reproduced in photogravure and half-tone; moreover, the writer has a vivid and picturesque style, which holds the attention and makes the volume extremely readable. But it is not possible to rate highly a book so full of errors of the most patent and inexcusable nature. In art matters these are legion, and may easily mislead the amateur; but even a child in the infant class of a Sunday school will know better than to accept the statement on page 119, "Trajan, who was emperor of Rome at the time of the birth of Christ," etc.

These "Stories" begin with the sculptors of the school of Pisa and conclude with Botticelli as the most representative artist of the classical revival. Being so good for their purpose in many ways, it is a pity that a little kindly oversight should not have made this book a great deal better.

Closely connected with the art-life of Italy is the monastery of San Marco. Not only two great artists — Fra Angelico and Fra Bartolommeo — in succession dwelt within its cloisters, but nearly all of the Quattrocento artists fell more or less under the influence of its great preacher, Savonarola. Naturally, the larger part of Mr. G. S. Godkin's attractive book on "The Monastery of San Marco" is concerned with the brilliant but tragic story of Savonarola; but the illustrations are half-tones from Fra Angelico's frescoes, and some of the most interesting pages are in the concluding chapter, "After Savonarola." No traveller can be so phlegmatic as to stand within the walls of San Marco without a swelling heart; it is alive with innumerable memories, its cloisters and cells and library are eloquent of its glorious past. The late repentant Florentines have built within its walls a tomb to the prophet whom their fathers stoned; and in the Piazza Signoria, where "the martyr's soul went out in fire," was uncovered in May last a large bronze disc with a medallion bust of the great Frate, and an inscription recording the manner of his death "by an iniquitous sentence." The whole story is so well told in this book, that it will serve as the next best thing to an actual visit to the spot whither the thoughtful tourist is almost certain to turn his first steps after arrival in Florence.

Only one section of Professor James M. Hopkin's book on "Great Epochs in Art History" is devoted to Italian art, but it is the first and much the longest one (a hundred and twenty-five pages), and is called "Italian Religious Painting." Starting at the very beginning of painting, as found in the sacred places and houses of the first Christians of ancient Rome, the essay gives principal place to Giotto, Signorelli, the Siennese school, Benozzo, Gozzoli, Perugino, and Raphael. The story ends where Michael Angelo's work begins, although his name is introduced as "the last and greatest," and his "Creation of Man" in the Sistine Chapel is called "a sublimer reach of the imagination than all that had gone before which was called art." "And yet," adds the author, "the older Italian artists of the fourteenth and fifteenth centuries, in their simple nature and childlike faith, dwelt nearer the springs of divine inspiration in religious painting than Michael Angelo, and better exemplified the profound words of Protagoras, 'The true test of Art is its seeming absence.'" An interesting feature of this little sketch is the place given to the small towns as art-centres. Assisi, Orvieto, San Gimignano, Prato, Pistoja, and Arezzo are shown to have had quite as much as Florence to do with the development of Tuscan art; the evolution proceeded from mind to mind in unseen coils resem-

bling the development of new forms in nature, but the centres of art were changing continually. In general, this essay will be found a safe guide; but it was not the "Divided Annunciation" that inspired Browning's poem of "Fra Lippo Lippi" (as stated on page 67), but "The Coronation of the Virgin." Moreover, to call this volume "*Some Great Epochs in Art History*" would be surely a more appropriate title than its present one. The reader's sense of order is offended to find this first essay followed by one on Scopas, who lived four hundred years before Christ; and close upon its heels come "French Gothic Architecture" and "English Pre-Raphaelites." Excellent as each of these is in itself, they are too unrelated in time and character to admit a grouping under a title which implies some continuity, or at least some transcendent importance such as they hardly possess in art-history.

Inseparably connected with the study and enjoyment of art is a knowledge of symbolism. To trace the original significance of the symbols now interwoven with each Saint represented in art, to go back to the primal cause of the choice of some special patron by this or that section of the community, is to gain fresh light both on the meaning of any artist's work and also on the equally interesting evolution of popular belief. Good work has already been done by such students as Helmsdoerfer, Von Radowitz, Parker, and Mrs. Jameson; but in the field of symbolism, as elsewhere, there has been need for the modern process of scientific sifting. This has now been done most engagingly by Mrs. Arthur Bell, in her book of "Lives and Legends of the Evangelists, Apostles, and Other Early Saints." Here we have embodied recent discoveries, new facts of undoubted authenticity in the received biographies of many Saints; and even the comparatively uncertain field of legend is not without some illumination on several persistent yet hitherto inexplicable traditions. Both the text and the illustrations serve to mark the different stages of art development, the religious life of the various periods at which they were produced. Consequently, typical works are presented from masters as diverse as Fra Angelico, Luini, Sodoma, Memline, Madox Brown, and Holman Hunt.

Without disparagement to the foregoing books, it may still be said that the most important of all on our list is the last. New histories of art are less needed than books to tell us the reasons why we enjoy, or should enjoy, works of art when we see them. This is what Professor L. J. Freeman's work on "Italian Sculpture of the Renaissance" undertakes to do. Although the subject is treated chronologically, beginning with the Pisani and ending with Michael Angelo, it is addressed chiefly to the æsthetic sense. The author acknowledges that the scientist may classify Greek marbles as dispassionately as he would beetles, and gain in both instances the same intellectual pleasure. But this is the secondary value of art, the primary value being

to use the data of observation imaginatively, to find in it the same suggestions for fancy that one finds in music, in natural objects, in the spoken word.

These primary values vary in type continually, from the symbols of the mediæval carvers to the highly expressive sculpture of the sixteenth century. But the author's fullest strength is shown in his most difficult task—the analysis of reasons for our satisfaction or dissatisfaction in the works of Michael Angelo. Speaking of that great but early work, the "David," he says:

"The real reason, I think, for the lapses of enjoyment which are sure to occur during one's contemplation of the David is found in the fact that the young sculptor has chosen, as an older sculptor would not have chosen, to represent the most awkward state in the development of the human body, and every defect of development is emphasized by colossal size. So that, although the thing is so well done that it communicates the sensations of physical energy directly and with a rush, it is not, after all, a form that can steadily invigorate, for it is the arrest in stone of a transition in growth."

Between the completion of the "David" and the beginning of the plans for the tombs of the Medici in San Lorenzo, which are the exponents of Michael Angelo's second manner in sculpture, sixteen years had elapsed,—years of disappointment, disillusion, and, most insupportable of all, diversion of artistic energy into expression by means of painting. The kind of enjoyment gained from the artist in the work of these later years is not the kind given by sculpture ordinarily; and the observer who stands before the nudes of Michael Angelo neither as an artist nor as an anatomist is in a position analogous to one who listens to a play in a foreign language. The author's psychological explanation of the state of mind they induce is interesting, but we have space for only a brief quotation.

"The temperament feels what it brings the power to feel. Whatever the environment has been, if one is akin to Michael Angelo in temperament, he will feel before these figures the exaltation and incorporation of forces whose workings he has felt or is destined to feel, and he therefore obtains a great æsthetic pleasure. As it happens, the generations since Michael Angelo have shared in that temperament so generally that he has expressed them to themselves, and in so doing afforded to the modern consciousness the relief of defining itself in art.

"Yet as any mode of artistic expression, however deep and wide it be, will always be inadequate to human experience, there will always be a minority who feel its scope, but whom it does not express. Therefore there are temperaments who feel Michael Angelo's powerful communication of vitality, but cannot so enjoyably translate it into intimate emotion."

A work so individual and important as this cannot be represented justly by quotations; but after reading it one feels that the following words of the Introduction are hardly extravagant:

"Unless the architect who studies Brunelleschi's dome feels the unique beauty of its wonderful curve, unless the archæologist who dates a Greek vase is in some degree teased out of thought by its loveliness of form, unless the poet, to whom Botticelli's Spring is a Lucretian allegory of the seasons, sees and feels the pattern of line intertwining with line, he is as blind to primary values as were the Roman peasants who made a quarry of the Forum, and burned antique marbles to procure the lime for their wretched huts."

ANNA BENNESON McMAHAN.

BRIEFS ON NEW BOOKS.

*An amusing
text-book on
English literature.*

"An Introduction to English Literature," by Mr. Maurice Francis Egan, is published by Messrs. Marlier & Co., evidently for the use of parochial schools. It is curious that a man of the author's parts should have been willing to present so distorted a view of the history of our literature, or to have made his theological bias so very evident. His idea seems to have been that every Catholic writer, no matter how insignificant, must be exalted. This leads to such results as four pages about Southwell in a chapter which can spare but a single page for Marlowe, to a whole chapter of twenty pages devoted to Pope, while Milton has to be contented with five, to the setting of Moore "in the first rank of lyrical poets," and to other like vagaries. But the real quality of this astonishing manual must be set forth by actual quotations. It is a little startling to be told that Milton "advocated polygamy," and that "Keats does not inspire or ennoble." When we read that "Shelley is enthusiastically admired by all who love poetry for the qualities that make it so entirely different from prose," we are much impressed by the profundity of the thought. It is also interesting to learn of Shelley that he "was born a poet of a very high order; he made himself a bad man." There is a finality about this pronouncement that leaves nothing further to be said. The late Aubrey de Vere, we are told, wrote "the most mighty drama since Shakespeare or Dryden." We have the greatest respect for Mr. De Vere's memory, as we trust our readers have also, but it may be well to jog the memory by saying that "Alexander the Great" is the name of this "mighty drama." Of Mr. Swinburne we read that "one of the saddest things in modern literature is the sight of this poet with a divine gift dissolving his pearls in acid for swine to drink." One inimitable paragraph must be quoted in full.

"Matthew Arnold's poems have great merit, but he was first of all a prose writer. His 'Thyrsis' has been much praised. He lacked Faith, and consequently Hope. The same may be said of Arthur Hugh Clough. Clough, knowing no Christ, is painfully gloomy. His 'Long Vacation Exercise' is an interesting exercise in hexameters; he had great talent."

We can recommend this book for amusement, if not exactly for instruction.

*A brief sketch
of Longfellow
and his work.*

The volume on Longfellow in the "Beacon Biographies" (Small, Maynard & Co.) is the work of Professor George Rice Carpenter. It was not to be expected, of course, that Professor Carpenter would say much that was new on the subject, especially within the limits of a hundred and fifty pages. The book is notable, however,—like some others in the series,—as being the work not of a contemporary nor of a too ardent worshipper, but of a critic who could handle his subject quite objectively. His aim has been to present the main facts of Longfellow's life

"with such comments as are now appropriate—the comments natural to men who have been born since Longfellow's best work was done, and who, though they honour him not less than did his contemporaries, must of necessity judge him, and the little world in which he moved, from a different point of view."

The picture of the poet's life in Brunswick and Cambridge, though necessarily but an outline, is sympathetic and, we believe, true. In his criticism of Longfellow's writings Professor Carpenter agrees in the main with his leading predecessors. He points out that we have outgrown the didacticism which the readers of sixty years ago found so inspiring; but dwells on the high distinction achieved by Longfellow in securing a permanent hold upon "the heart and intelligence of the people at large, of nineteen-twentieths of the race." He pays some attention to the foreign sources from which the poet drew his models and sometimes his ways of thinking—a subject which has never yet received adequate treatment. Altogether the author has succeeded remarkably well in preserving a good proportion and in producing an interesting narrative. For the frontispiece a reproduction of Samuel Lawrence's crayon portrait of 1854 has been wisely chosen: the one which best, to quote Mr. Winter, "preserves that alert, inspired expression which came into his face when he was affected by any strong emotion." It is significant that this portrait was made in the year in which Longfellow freed himself from the drudgery of college teaching and began to realize his dream of a life devoted wholly to letters.

A handbook of French history.

It is with something of surprise that the reader learns the contents of Mr. Arthur Hassall's volume on "The French People," in the series of "Great Peoples" issued by Messrs. Appleton & Co. The book is really not a history of the French people as such, but a history of France as viewed through its political events, and of the leadership of rulers and statesmen who have too often been inclined to follow their own will without consulting that of the people. Therefore, the one who seeks information as to how the nation lived through adversities and bore itself in peace and struggle, its resources, its prosperity, and its economic misery, seeks here in vain. Only occasionally is there a hint about what the people really thought and felt. A history of the French people which should picture it to us as the English people has been pictured, is something for which we may wait long. Meanwhile we are to be content with this really attractive volume, which, although repeating what has already been told so often, does it with a certain terseness of style and poignancy of phrase that make the old theme sound somewhat new. Mr. Hassall has usually the knack of making the subject he treats yield fresh interest and instruction. In this case some of the freshness of interest is due to the writer's very English attitude in judging French political life of the past and present. The book

seems to have been written with the main idea of demonstrating that France has never known how to inaugurate local or parliamentary government or foster popular freedom, but has been rescued from recurring anarchy only by a strong and generally arbitrary government. "The temper of the French people as seen in its government" might well have been the title of the book. And Mr. Hassall must be said to have been right in his estimate. But with all her fondness for a strong, even a military, government, France has nevertheless, even in her periods of absolute rule, given suggestions of freedom of a far subtler kind: the freedom of literary discussion, of artistic perfection, of philosophic inquiry, of amiable intercourse and good manners,—freedom depending upon maturity of mind and vivacity of temperament, such as Europe nowhere else evolved in so typical a fashion. The author has given some instances of this, but by no means enough of them. It is not quite fair to make political forms alone the basis from which to judge a nation's strength or influence. We think, however, that with the scope of inquiry which the author has set himself, the book will be found well worth reading, and may easily replace others on our shelves in which the same things are said less aptly.

Secretary Alger's Own Story.

So much controversy followed the purchase of Florida and its occupation by the United States, largely because of discussion of General Jackson's bold actions, that when some questioned the worth of the acquisition, stating that it was a land of swamps and forests, others replied, in facetious strain, that it was certainly productive—of documents. The latest contest with Spain in the same part of the world seems to be followed by similar evidence of productiveness; and, because of the bitter discussions and dissensions in army and navy circles, it may be a long time before anyone can tell in impartial and unprejudiced language the true story of the Spanish-American War. Certainly Secretary Alger could not be expected to do this, and his book at once takes its place in the list of controversial writings. It is not really an attempt to give the history of an international contest, as its title, "The Spanish-American War" (Harper), would indicate; but the purpose behind it was "to place on record some of the prominent facts connected with the organization, equipment, and movements of the army, together with the administration of the War Department, with the hope that such statement will serve a useful purpose as an example, should another crisis of the same kind occur." The war itself was marked by many surprises, where good fortune seemed to follow American movements at every turn. The resources of the country were scarcely touched before the fighting was over; and so the strain of the conflict being speedily ended, there was abundant opportunity for discussion and fault-finding. There was no prepar-

ation for war, and that the results were so generally favorable was no more surprising than was the comparatively quick organization and equipment of an army of a quarter of a million men, when there was in the country not a bit of khaki cloth for uniforms nor manufactory familiar with its production, and not duck cloth enough to make tents for the men. The chapters in Secretary Alger's book which tell of campaigns in which he did not participate will not be regarded of so much importance as those which tell of the campaigns in the Quartermaster's department in which he was vitally interested. And in all likelihood the judgment of the future historian will be that difficulties were met about as well as could have been expected considering the generation of peace after the Civil War.

*A doctor's
words of
wisdom.*

Without attempting to discuss "the quiddity of *ens*," Dr. Norman Bridge attacks, with acumen and good sense, some more or less abstruse questions in his little book, "The Rewards of Taste" (Stone), which also treats of "Some Tangents of the Ego," "The Mind for a Remedy," "The Etiology of Lying," "Man as an Air-Eating Animal," "The Psychology of the Corset," "The Physical Basis of Expertness," and "The Discordant Children." The essay chosen for the title-rôle is not the best of the series; it fails to strike the keynote of the volume. The writer has the experienced physician's observant eye, and he knows how to present his observations in an attractive form. Indeed, he betrays something of that genius which consists in imparting fresh interest and wonder to the commonplace. His discussion of abnormalities of temperament, and their proper treatment, is especially good. Among "tangents of the ego," self-conceit, in its varied forms, claims a foremost place. "Who ever knew a conceited man to be conscious of his conceit!" exclaims the author, almost in despair of a cure; and he elsewhere cites the bishop who protested that he was not conceited, but simply conscious of his own superiority. Truly, the reader will say to himself, he who reduces all his egoistic tangents to the normal curve is better than he that taketh a city. To Dr. Bridge the mental state of a patient is vastly more significant than the physical. In his chapter on "The Mind for a Remedy," he takes an attitude toward the pseudo-scientific modes of healing that is surprisingly tolerant in a doctor of "the old school." He admits the efficacy, in certain cases, of "some novelty or humbug, or a belief in the power of something beyond himself on which the patient leans or believes he leans." "The Etiology of Lying" attracts by its very title. But it makes perfect truthfulness appear so hopelessly unattainable as almost to constitute a defense of falsehood, despite the wise closing words of the essay. "Man as an Air-Eating Animal" arouses curiosity — and satisfies it. In short, there is hardly a chapter that will not engage the interest of even the most languid reader.

*Shakespeare as a
constructive artist.*

In a substantial volume of four hundred and sixty pages entitled "Shakespeare's Plots" (Putnam), Mr. William H. Fleming discusses Shakespeare's constructive skill as an artist. All but the two introductory chapters are devoted to particular plays, — "Macbeth," "Merchant of Venice," "Julius Cæsar," "Twelfth Night," "Othello." The story of each play is given at length in a running interpretation with comment on the technique of the plot. On the whole, Mr. Fleming has done a work well worth doing, and has done it well; but he starts out with a false assumption rather mechanically conceived. It does not follow that because "the curve is the line of beauty," "a drama is written, not in the form of a triangle, but in that of an arch." A graphic representation of any drama, showing the rise and fall, as in the semicircle he employs, would deviate so much from the curve as to destroy wholly any feeling of conformity to the "line of beauty." By the very nature of the effect it is to produce, a drama must not be a series of gradual changes, passing imperceptibly from one into the other. Mr. Fleming's style is simple to baldness, and far too often admits such sentences as, "Still another function which Viola fulfils is, she is Shakespeare's Type of the Normal." The analyses of the plots might very profitably have been brought within narrower limits, and the diffuseness of treatment is made the more obvious and irritating by such expressions as, "a technique that is simply perfect," "as fine work as Shakespeare ever did," employed without any attempt to indicate what makes the technique perfect or the work fine. The exclamatory method of imparting literary information is certainly no longer in vogue, and it never was especially illuminating. It is but fair to add that the volume contains a great deal of genuinely useful matter. It is the product of much careful, painstaking work, and it is presented clearly and directly, if not attractively. The reader can hardly fail to get from it a better notion of the organic unity of a great drama, a surer insight into the literary architectonics of the world's greatest artist.

*Lamarck and
the Lamarckian
Revival.*

The rise in this country and in France of a Neo-Lamarckian school of organic evolutionists has awakened interest in the life and work of its founder. A man of genius who lived in advance of his age, unappreciated, neglected, and forgotten, comes to his own after the lapse of a century. His views on evolution have now taken rank as recognized rivals of the natural selection theory of Darwin, and not only win much support in some quarters but stir up opposition in others. Professor Alpheus S. Packard, in his volume on "Lamarck, his Life and Work" (Longmans, Green, & Co.), has rendered material aid to this discussion by his sympathetic treatment of the life of this naturalist, the able presentation of his scientific achievements, and the detailed rendition of his views on questions

which have risen to prominence in the literature of recent years. The book is the outcome of a personal investigation of Lamarck's surroundings, his family history, his life at Paris, and his connection with the reorganization of the *Jardin des Plantes* and the establishment of the great Paris Museum of Natural History after the French Revolution. Lamarck was eminent not only as a botanist but preëminently as a zoölogist. He did some creditable work in geology, meteorology, and physical science, and became the father of invertebrate paleontology. Professor Packard has traced in his writings the steps in the growth of the theory which took final form in his *Philosophie Zoologique*. He also summarizes his views on the evolution of man, on morals, and on the relation of science and religion. The distinctions between Darwinism and Lamarckism, and the relations of the former to the modern school which claims kinship, are clearly stated. A full bibliography of Lamarck's writings is appended.

*Two text-books
of American
literature.*

The teacher of literature in our schools has no longer cause to complain of the lack of good text-books. Ten years ago, that lack constituted a real grievance, but so many excellent manuals have appeared during the past decade that the difficulty is now simply one of selection. Mr. A. G. Newcomer's "American Literature" (Scott, Foresman & Co.) is a recent addition to the list, and seems to us quite as good as any of its competitors. It remains a readable book, without sacrificing to diffuseness and the essay style the essential qualities of concise and accurate statement that must characterize a good working text. Its judgments are sober and well-considered, not diverging very far from what the writer calls "current estimates." The appendix of bibliographical notes and chronological tables is very useful, as is also the section of "Suggestions for Reading and Study." In the matter of illustrative extracts the author, while not eschewing them altogether, is economical of his space, and finds room only for what is peculiarly typical or suggestive. — Miss H. L. Mason's "American Literature: A Laboratory Method" (Philadelphia: The Author) is a text of wholly different type. It is not a book to be read at all, but rather a set of syllabi and exercises, based upon a working list of reference books. There are about twenty of these syllabi, each having a definite subject (such as "Criticism of Society," "Nature Studies," "The International Novel," and the like). Each syllabus outlines a course of reading, and tests the thoroughness with which it has been pursued by an ingenious series of suggestive and rather searching questions. There is no doubt of the value of this method of study, although we believe it should always be coupled with the use of a consecutive historical text. When suitable library facilities are to be had, we can commend the present volume as an important adjunct in the work of teaching.

*Rambling chapters
about children.*

"The Mind of the Child" (Longmans) is the title of a volume by Mr. Ennis Richmond which in reality contains a rambling discourse, with a strong moralizing flavor, about the very many things one is likely to say concerning children, if one sets out to talk rather aimlessly yet coherently of these interesting bits of humanity. There is naturally much to be said concerning the relation of parents to children, and the responsibility of modern educational systems for children's failings. There is the usual note of warning that in our zeal for child-study we may omit the best part of childhood. But all this has been said before, to the weariness of listeners at educational meetings; and there is no need of reducing to cold, enduring print what may have properly served for the passing interest of an active discussion. No amount of such writing will have the slightest influence upon matters pertaining to the study of children. The most praiseworthy fact about the book is that the author does not tell us that it was printed at the urgent solicitation of friends; for in most books of this type that ominous sentence meets the eye on the first page.

BRIEFER MENTION.

A charming little book, just published by Messrs. A. C. McClurg & Co. and printed at the Merrymount Press, is called "Right Reading," and is further described as containing "words of good counsel on the choice and use of books selected from the writings of ten famous authors." The counsellors in the case are Helps, Carlyle, Disraeli, Emerson, Schopenhauer, Ruskin, J. C. Hare, Mr. John Morley, Lowell, and Mr. Frederic Harrison. Some of these chapters are familiar enough, but others are not known half as generally as they should be. We are particularly glad to find the pungent passage from Schopenhauer's "Parerga and Paralipomena," as translated by Mr. T. Bailey Saunders.

Several excellent text-books for the study of civil government in the United States have been produced of late years, but all of them — with the exception of Professor Hinsdale's "The American Government" — have been unsatisfactory for the simple reason that they did not contain enough matter for the needs of the student. This complaint cannot be made of "The Federal State" (Macmillan), by Mr. Roscoe Lewis Ashley, which is a volume of six hundred pages, discussing every aspect of the subject that a teacher could wish, and is both attractive in presentation and logical in arrangement. Every educator knows the superior value of a book in which the student may delve, over a book which he is expected to learn outright, and Mr. Ashley's manual has this good quality, besides illustrating all the other good qualities of its competitors. It seems to us to be exactly the book that has long been needed, and we strongly recommend it for use in the higher grades of secondary school work.

A memorial volume containing many tributes to the late Lewis G. Janes is published by the James H. West Co. Books of this sort are apt to be somewhat perfunctory, but it is impossible to read the present

volume without being impressed by the heartfelt sincerity of what is said, and by the almost complete absence of the perfunctory element. The tributes are from many hands and hearts, from the associates of Dr. Janes in the work of the Brooklyn Ethical Society, the Greenacre Summer School, the Anti-Imperialist League, and the other good causes which he did so much to further. His friends will prize the volume, and to those who did not know him it will be interesting in its revelation of the intellectual effort, noble character, and simple goodness of its subject.

Volume IV. of the "Publications of the Mississippi Historical Society," edited by Secretary Franklin L. Riley, comes to us from Oxford, Miss. It is a stout volume of five hundred pages, including much valuable matter. The Rev. Edward Everett Hale's documentary contribution on "The Real Philip Nolan" is the feature of greatest general interest; but the student of history will find his account in many other of the papers offered, for example, in Mr. J. W. Garner's study of "The First Struggle over Secession," or Mr. A. H. Stone's examination of the state Constitution and Statutes in their relation to the freedmen. The volume has its literary interest, too, in the form of Prof. Dabney Lipscomb's study of the writings of T. A. S. Adams.

An interesting book has been made out of the "Saturday Review" of the New York "Times" by collecting the series of personal sketches of recent American writers that have been prepared for that paper by various hands. Mr. Francis Whiting Halsey has edited the volume, which is called "Authors of Our Day in their Homes." The number of authors included is twenty-two, and the illustrations are either portraits or photographs of library interiors. This work is published by Messrs. James Pott & Co. Mr. Halsey has also made a volume, this time of his own writings contributed to various periodicals, which he calls "Our Literary Deluge and Some of Its Deeper Waters," and which is published by Messrs. Doubleday, Page & Co.

That veteran Grecian, Professor Alexander Kerr, of the University of Wisconsin, has just published, through Messrs. Ginn & Co., an edition of the "Bacchæ" of Euripides, text and translation. The Greek and the English face each other upon the pages, and the latter is given us in stately and harmonious verse that it is a distinct pleasure to read. Professor Kerr is also engaged upon a translation of Plato's "Republic," in pamphlet parts, containing one book each. The notes are few but well selected, and take their place at the foot of the page. Two parts have thus far been issued by the publishers, Messrs. Charles H. Kerr & Co. It is a real boon to students to have the "Republic" made accessible in English in this inexpensive form.

"Behind the Grill," by Mr. Duncan Francis Young, is a little book published by the Abbey Press. It tells in the form of brief chapters, many of which are single anecdotes, of the tribulations of the cashier of a small country bank. Written without any pretensions to literary style, these reminiscences are pointed and interesting, revealing as they do so much of the petty meanness in human nature, and recounting so many of the devices by which careless or dishonest persons contrive to make life a burden for the bank cashier. Readers who do not know very much of the business of banking will find this an instructive little book, as well as an amusing one.

NOTES.

"Westminster," by Mr. Reginald Airy, is a new volume in the series of "Handbooks to the Great Public Schools," published by the Macmillan Co.

"Ioläus," an anthology of friendship compiled by Mr. Edward Carpenter, is announced for publication this month by Mr. Charles E. Goodspeed of Boston.

"The Story of Pemaquid," by Mr. James Otis, is the second volume in the series of interesting little books called "Pioneer Towns of America," published by Messrs Thomas Y. Crowell & Co.

The Bibliographical Society of Chicago will shortly issue a reprint, limited to three hundred copies, of the celebrated paper by Augustus de Morgan "On the Difficulty of Correct Description of Books."

Mr. Bliss Perry's series of "Little Masterpieces" by Bacon, Swift, Milton, Goldsmith, Johnson, and Emerson, form a set of six inviting and companionable little books published in uniform dress by Messrs. Doubleday, Page & Co.

Messrs. Henry Holt & Co. have just published a thin volume of "Four-Place Logarithmic Tables," prepared for use in the Yale entrance examinations. Mr. Percy F. Smith, of the Sheffield Scientific School, is the compiler of this work.

"Roget's Thesaurus" is just fifty years old, but still proves useful. It is now sent us by Messrs. Thomas Y. Crowell & Co., in an edition which is a new impression of the revised form given it in 1879 by Mr. John Lewis Roget, the son of the compiler.

In the latest volume of the dainty "Vest Pocket Series," published by Mr. Thomas B. Mosher, are brought together three of Robert Louis Stevenson's best-known essays,—"Æs Triplex," "Ordered South," and "Walking Tours."

A "play-goer's edition" of "Soldiers of Fortune," by Mr. Richard Harding Davis, is published by Messrs. Charles Scribner's Sons. Photographs of characters and scenes in the dramatic presentation of the novel constitute the distinctive feature of this edition.

Mr. J. Walker McSpadden has prepared for the Messrs. Crowell a small volume of "Shaksperian Synopses,"—the plays being outlined act by act,—which we should fancy might be found quite useful, both as a help for students and as a manual for hasty reference.

The American Book Co. send us the "Outlines of Botany," by Mr. Robert Greenleaf Leavitt. This work, which is based upon Gray's "Lessons," is a laboratory and classroom manual, prepared for high school use at the request of the Botanical Department of Harvard University.

"Helpful Thoughts from the Meditations of Marcus Aurelius Antoninus," selected by Mr. Walter Lee Brown, is a pretty pocket volume just published by Messrs. A. C. McClurg & Co. "Thoughts which have helped me," is the motto of the compiler and the basis upon which his selection has been made.

We note with pleasure that works of recent literature are being selected with increasing frequency for publication as annotated modern language texts. "Der Talisman," by Herr Ludwig Fulda, has attracted the pedagogical eye of Dr. C. W. Prettyman, and, in a school edition published by Messrs. D. C. Heath & Co., is made accessible to many readers who would not be likely otherwise to get possession of it. Another modern

text, sent us by Messrs. Henry Holt & Co., is a thin volume of Herr Gottfried Keller's "Legenden," edited by Miss Margarete Müller and Miss Carla Wenckebach.

"Hasty Pudding Poems," compiled and edited by Mr. Rodney Blake, is published by the New Amsterdam Book Co. It is a collection of "impulsive and impromptu verses," containing such things as poems on panes, rhyming wills, old tavern signs, advertisements in rhyme, death-bed verses, and other curious and ingenious matters.

"A History of Ancient Greek Literature," by Dr. Harold N. Fowler, is one of the "Twentieth Century Text-Books" of the Messrs. Appleton. Primarily a college manual of the subject, the work is yet one that may be read with interest, and contains, as the author observes, "little or nothing which should not be familiar to every educated man and woman."

"Eadie's Biblical Cyclopædia" (Lippincott) is an old stand-by in the orthodox household, and its continued popularity is attested by the new edition now published. A number of good scholars have taken part in the revision, although the treatment of many subjects is still far from modern and scientific. There are nearly seven hundred pages, with many illustrations.

"The Life of John Ruskin," by Mr. W. G. Collingwood, as now published by Messrs. Houghton, Mifflin & Co., is primarily a condensation of the more extended biography of 1893. But much of the text has been rewritten, and many new details added, while the narrative is now brought down to the end of Ruskin's life. There are even a number of letters now printed for the first time.

"The Umbrian Towns," published by the A. Wessels Co., is a volume in the series of historical guide-books projected, and partly carried out, by the late Grant Allen. The work is prepared by Messrs. J. W. and A. M. Cruickshank, who have been faithful to Allen's general plan, ignoring petty information, and placing the emphasis upon matters of real historical and artistic significance. These books supplement the orthodox guides, but by no means take their place.

The second and concluding part of the New Velázquez Spanish-English Dictionary, as revised and enlarged by Messrs. Edward Gray and Juan L. Iribas, will be published at an early date by Messrs D. Appleton & Co. The revision has been done with unusual thoroughness, the entire text being recast, modified, and modernized. Nearly eight thousand new titles and several hundred new idioms are contained in the first part alone. The "New Velázquez" must undoubtedly take its place as the standard Spanish-English dictionary.

A volume of "Notes on Child Study," by Dr. Edward Lee Thorndike, is published by Columbia University as a double number in its philosophical series. The book is exactly what it pretends to be, a volume of lecture-notes for use in pedagogical teaching, and it is now printed that students in pedagogical courses may use it as a sort of syllabus in their work. The volume offers suggestions for practical exercises of many kinds, and, in the hands of a teacher who knows how to use such material, ought to prove an exceedingly useful adjunct to his instruction.

Dr. Thomas Dunn English, who died on the first of the month, had nearly completed his eighty-third year, having been born in 1819. Although a fairly prolific literary worker, his fame may be said to have suffered

rather than benefitted by the wide popularity of a single song. He was so generally known as the author of "Ben Bolt" that in the public mind his name came to be associated with that song alone, just as the name of John Howard Payne is associated with "Home, Sweet Home," regardless of "Brutus" and all the other "works." Among the books of Dr. English, the following list is fairly representative, although far from complete. It comprises "American Ballads," the "Boy's Book of Battle Lyrics," "Select Poems," "Fairy Stories and Wonder Tales," "Jacob Schuyler's Millions," and "Ambrose Fecit." There are also several plays to the credit of this writer. Most of the work here mentioned dates from his later years, but we get some idea of his relations with an earlier period when we remember that "Ben Bolt" was written in 1842, and that Poe, in "The Literati," paid him his compliments. Dr. English's son-in-law, the Rev. Arthur Howard Noll, will probably collect the literary remains of this worthy man of letters.

LIST OF NEW BOOKS.

[The following list, containing 110 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- A Grand Duchess : The Life of Anna Amalia, Duchess of Saxe-Weimar-Eisenach, and the Classical Circle of Weimar. By Frances Gerard. In 2 vols., illus. in photogravure, etc., 8vo, gilt tops, uncut. E. P. Dutton & Co. \$7.50 net.
- Plato. By David G. Ritchie, M.A. 12mo, pp. 228. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.
- Samuel de Champlain. By Henry Dwight Sedgwick, Jr. With photogravure portrait, 18mo, gilt top, uncut, pp. 126. "Riverside Biographical Series." Houghton, Mifflin & Co. 65 cts. net.
- Lewis G. Janes, Philosopher, Patriot, Lover of Man. Illus., 16mo, gilt top, pp. 215. Boston : James H. West Co. \$1.

HISTORY.

- Historical Essays. By Members of the Owens College, Manchester ; Published in Commemoration of Its Jubilee (1851-1901). Edited by T. F. Tout, M.A., and James Tait, M.A. Large 8vo, uncut, pp. 557. Longmans, Green, & Co. \$5.
- A Short History of Germany. By Ernest F. Henderson. In 2 vols., large 8vo, gilt tops, uncut. Macmillan Co. \$4. net.
- Publications of the Mississippi Historical Society. Edited by Franklin L. Riley. Vol. IV. Large 8vo, uncut, pp. 506. Oxford, Miss. : Published by the Society.

GENERAL LITERATURE.

- The Italian Renaissance in England: Studies. By Lewis Einstein. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 420. "Columbia University Studies in Comparative Literature." Macmillan Co. \$1.50 net.
- Our Literary Deluge, and Some of Its Deeper Waters. By Francis Whiting Halsey. 12mo, uncut, pp. 235. Doubleday, Page & Co. \$1.25 net.
- Authors of Our Day in their Homes : Personal Descriptions and Interviews. Edited, with additions, by Francis Whiting Halsey. Illus. in photogravure, etc., 16mo, gilt top, pp. 299. James Pott & Co. \$1.25 net.
- Parables of Life. By Hamilton Wright Mabie. Large 8vo, gilt top, uncut, pp. 103. New York : The Outlook Co. \$1. net.
- One World at a Time : A Contribution to the Incentives of Life. By Thomas R. Slicer. 8vo, gilt top, uncut, pp. 269. G. P. Putnam's Sons. \$1.35 net.

NEW EDITIONS OF STANDARD LITERATURE.

- Complete Poetical Works of Bayard Taylor. "Household" Edition. Illus., 12mo, pp. 361. Houghton, Mifflin & Co. \$1.50.

- The *Æneid* of Virgil, Books I.-VI. Trans. by Harlan Hoge Ballard. 12mo, gilt top, uncut, pp. 280. Houghton, Mifflin & Co. \$1.50 net.
- Little Masterpieces. Edited by Bliss Perry. New vols.: Emerson, Goldsmith, Johnson, Bacon, Milton, and Swift. Each with photogravure portrait, 24mo, gilt top. Doubleday, Page & Co. Per vol., 50 cts.
- Helpful Thoughts from the Meditations of Marcus Aurelius. Selected by Walter Lee Brown. 16mo, gilt top, uncut, pp. 127. A. C. McClurg & Co. 80 cts. net.
- The Best of Balzac. Edited by Alexander Jessup. With photogravure portrait, 16mo, gilt top, uncut, pp. 315. L. C. Page & Co. \$1.25.
- The Consolation of Philosophy. Trans. by W. V. Cooper. With frontispiece, 24mo, gilt top, uncut, pp. 175. "Temple Classics." Macmillan Co. 50 cts.

BOOKS OF VERSE.

- Cape Cod Ballads, and Other Verse. By Joe Lincoln; illus. by E. W. Kemble. 12mo, uncut, pp. 198. Trenton: Albert Brandt. \$1.25 net.
- The Woman Who Went to Hell, and Other Ballads and Lyrics. By Dora Sigerson (Mrs. Clement Shorter). With frontispiece, 12mo, uncut, pp. 36. London: The De La More Press.
- Hasty Pudding Poems: A Collection of Impulsive and Impromptu Verses. Compiled and edited by Rodney Blake. 16mo, pp. 151. New Amsterdam Book Co. 75 cts.
- The Orphean Tragedy. By Edward S. Creamer. 12mo, pp. 153. Abbey Press. \$1.

FICTION.

- The Conqueror: Being the True and Romantic Story of Alexander Hamilton. By Gertrude Franklin Atherton. 12mo, gilt top, uncut, pp. 546. Macmillan Co. \$1.50.
- The Battle-Ground. By Ellen Glasgow. Illus. in colors, etc., 12mo, pp. 512. Doubleday, Page & Co. \$1.50.
- The Making of a Statesman, and Other Stories. By Joel Chandler Harris. 12mo, uncut, pp. 247. McClure, Phillips & Co. \$1.25.
- The Dark o' the Moon. By S. R. Crockett. Illus., 12mo, pp. 454. Harper & Brothers. \$1.50.
- Dorothy South: A Love Story of Virginia just before the War. By George Cary Eggleston. Illus., 12mo, gilt top, uncut, pp. 453. Lothrop Publishing Co. \$1.50.
- The Captain of the Gray-Horse Troop. By Hamlin Garland. With portrait, 12mo, pp. 415. Harper & Brothers. \$1.50.
- Monica, and Other Stories. By Paul Bourget; trans. by William Marchant. 12mo, uncut, pp. 289. Charles Scribner's Sons. \$1.50.
- Hohenzollern: A Story of the Time of Frederick Barbarossa. By Cyrus Townsend Brady. Illus., 12mo, uncut, pp. 288. Century Co. \$1.50.
- The Prince Incognito. By Elizabeth Wormeley Latimer. 12mo, gilt top, pp. 320. A. C. McClurg & Co. \$1.50.
- The Blazed Trail. By Stewart Edward White. Illus., 12mo, uncut, pp. 413. McClure, Phillips & Co. \$1.50.
- Monsieur Martin: A Romance of the Great Swedish War. By Wyndom Carey. 12mo, pp. 556. G. P. Putnam's Sons. \$1.20 net.
- The Game of Love. By Benjamin Swift. 12mo, pp. 314. Charles Scribner's Sons. \$1.50.
- Rockhaven. By Charles Clark Munn. Illus., 12mo, gilt top, uncut, pp. 384. Lee & Shepard. \$1.50.
- The Little Brother: A Story of Tramp Life. By Josiah Flynt. With frontispiece in colors, 12mo, uncut, pp. 254. Century Co. \$1.50.
- The Beau's Comedy. By Beulah Marie Dix and Carrie A. Harper. With frontispiece, 12mo, pp. 320. Harper & Brothers. \$1.50.
- Mary Garvin: The Story of a New Hampshire Summer. By Fred Lewis Pattee. Illus., 12mo, pp. 383. T. Y. Crowell & Co. \$1.50.
- The Master of Caxton. By Hildegard Brooks. 12mo, gilt top, uncut, pp. 411. Charles Scribner's Sons. \$1.50.
- A Roman Mystery. By Richard Bagot. 12mo, gilt top, uncut, pp. 350. John Lane. \$1.50.
- Angelot: A Story of the First Empire. By Eleanor C. Pries. Illus., 12mo, pp. 464. T. Y. Crowell & Co. \$1.50.
- The Son of a Fiddler. By Jennette Lee. 12mo, pp. 286. Houghton, Mifflin & Co. \$1.50.

- The Madness of Philip, and Other Tales of Childhood. By Josephine Dodge Daskam. Illus., 12mo, uncut, pp. 223. McClure, Phillips & Co. \$1.50.
- Soldiers of Fortune. By Richard Harding Davis. "Play-Goers" edition; illus. with scenes from the play, 12mo, pp. 364. Charles Scribner's Sons. \$1.50.
- The Romance of a Rogue. By Joseph Sharts. With frontispiece, 12mo, gilt top, uncut, pp. 249. H. S. Stone & Co. \$1.50.
- The 13th District: A Story of a Candidate. By Brand Whitlock. 12mo, gilt top, pp. 490. Bowen-Merrill Co. \$1.50.
- The Mystery of the Sea. By Bram Stoker. 12mo, pp. 498. Doubleday, Page & Co. \$1.50.
- Red Saunders: His Adventures West and East. By Henry Wallace Phillips. With frontispiece, 12mo, uncut, pp. 210. McClure, Phillips & Co. \$1.25.
- Enoch Strone. By E. Phillips Oppenheim. 12mo, pp. 293. G. W. Dillingham Co. \$1.50.
- Young Howson's Wife. By A. E. Watrous. 12mo, pp. 300. New York: Quail & Warner. \$1.50.
- The Sin of Jasper Standish. By "Rita." 12mo, pp. 340. R. F. Fenno & Co. \$1.25.
- The Lady of New Orleans: A Novel of the Present. By Marcellus Eugene Thornton. 12mo, pp. 330. Abbey Press. \$1.50.
- Mabel Thornley; or, The Heiress of Glenwood and Glen-dinning. By R. C. Baily. 12mo, pp. 271. Abbey Press. \$1.25.

TRAVEL AND DESCRIPTION.

- The Moors: A Comprehensive Description. By Budgett Meakin. Illus., large 8vo, pp. 503. Macmillan Co. \$5.
- The Land of Nome: A Narrative Sketch. By Lanier McKee. 12mo, uncut, pp. 260. New York: Grafton Press. \$1.25.

RELIGION AND THEOLOGY.

- The Law of Growth, and Other Sermons. By the Rt. Rev. Phillips Brooks, D.D. 12mo, gilt top, pp. 381. E. P. Dutton & Co. \$1.20 net.
- The Carpenter Prophet: A Life of Jesus Christ and a Discussion of His Ideals. By Charles William Pearson. 12mo, gilt top, uncut, pp. 238. H. S. Stone & Co. \$1.50.
- The Elizabethan Prayer-Book and Ornaments. With an Appendix of Documents. By Henry Gee, D.D. 12mo, uncut, pp. 288. Macmillan Co. \$1.25 net.
- The Next Great Awakening. By Josiah Strong. 12mo, pp. 233. Baker & Taylor Co. 75 cts. net.
- The Unsealed Bible; or, Revelation Revealed. By Rev. George Chainey. Vol. I., Genesis. 8vo, pp. 388. Chicago: School of Interpretation.
- Psychic Research and Gospel Miracles. By Rev. Edward Macomb Duff, M.A., and Thomas Gilchrist Allen, M.D. 12mo, pp. 396. Thomas Whittaker. \$1.50 net.
- Studies in the Life of Christ. By Thomas Eddy Taylor, S. Earl Taylor, and Charles Herbert Morgan. Large 8vo, pp. 226. Jennings & Pye. 75 cts.
- The First Years of the Life of the Redeemed after Death. By William Clarke Ulyat, A.M. 12mo, pp. 267. Abbey Press. \$1.25.
- The Sorrow and Solace of Esther, Daughter of Ben-Amos. By Charles W. Barnes. 16mo, gilt top, pp. 25. Jennings & Pye. 30 cts. net.

NATURE AND OUT-OF-DOOR BOOKS.

- American Gardens. Edited by Guy Lowell. Illus., large 4to, gilt top. Boston: Bates & Guild Co. \$7.50 net.
- Nestlings of Forest and Marsh. By Irene Grosvenor Wheelock. Illus. in photogravure, etc., 12mo, uncut, pp. 257. A. C. McClurg & Co. \$1.40 net.
- Wild Life of Orchard and Field: Papers on American Animal Life. By Ernest Ingersoll. Illus., 12mo, pp. 347. Harper & Brothers. \$1.40 net.
- Next to the Ground: Chronicles of a Countryside. By Martha McCulloch-Williams. 12mo, uncut, pp. 386. McClure, Phillips & Co. \$1.20 net.
- Among the Night People. By Clara Dillingham Pierson. Illus., 12mo, gilt top, uncut, pp. 221. E. P. Dutton & Co. \$1. net.
- Hezekiah's Wives. By Lillie Hamilton French. With frontispiece, 12mo, pp. 116. Houghton, Mifflin & Co. 85 cts. net.

SOCIAL AND POLITICAL STUDIES.

- Crime in Its Relation to Social Progress. By Arthur Cleveland Hall, Ph.D. Large 8vo, gilt top, uncut, pp. 428. Macmillan Co. \$3.50 net.
- The Level of Social Motion: An Inquiry into the Future Conditions of Human Society. By Michael A. Lane. 12mo, pp. 577. Macmillan Co. \$2. net.
- Studies in Political and Social Ethics. By David G. Ritchie, M.A. 12mo, uncut, pp. 238. "Ethical Library." Macmillan Co. \$1.50.

ART.

- The Domain of Art. By Sir W. Martin Conway. 8vo, gilt top, uncut, pp. 170. E. P. Dutton & Co. \$2.50 net.
- American Masters of Painting: Being Some Brief Appreciations of Some American Painters. By Charles H. Caffin. 12mo, uncut, pp. 195. Doubleday, Page & Co. \$1.25 net.
- Siena: Its Architecture and Art. By Gilbert Hastings. Illus. in photogravure, etc., large 8vo, uncut, pp. 60. London: The De La More Press.
- Tuscan Sculpture of the Fifteenth Century. By Estelle M. Hurl. Illus., 12mo, gilt top, pp. 97. "Riverside Art Series." Houghton, Mifflin & Co. 75 cts. net.

BOOKS OF REFERENCE.

- Thesaurus of English Words and Phrases. By Peter Mark Roget, M.D. New edition; enlarged and improved by John Lewis Roget. 8vo, pp. 277. T. Y. Crowell & Co.
- The Correspondent's Manual: A Praxis for Stenographers, Typewriter Operators, and Clerks. By William E. Hickox. 18mo, pp. 128. Lee & Shepard. 50 cts.
- Shaksperian Synopses: Outlines or Arguments of the Plays of Shakespeare. By J. Walker McSpadden. 24mo, pp. 312. "Handy Information Series." T. Y. Crowell & Co. 45 cts. net.

EDUCATION.—BOOKS FOR SCHOOL AND COLLEGE.

- Education and the Larger Life. By C. Hanford Henderson. 12mo, gilt top, uncut, pp. 386. Houghton, Mifflin & Co. \$1.30 net.
- A History of Ancient Greek Literature. By Harold N. Fowler, Ph.D. Illus., 12mo, pp. 501. D. Appleton & Co. \$1.40 net.
- Outlines of Botany, for the High School Laboratory and Classroom. By Robert Greenleaf Leavitt, A.M. Illus., 8vo, pp. 272. American Book Co. \$1.
- Modern Chemistry. With Its Practical Applications. By Fredus N. Peters, A.M. Illus., 12mo, pp. 412. Maynard, Merrill & Co.
- English Composition. By G. H. Thornton, M.A.; edited by John Adams, M.A. 12mo, pp. 217. "Self-Educator Series." T. Y. Crowell & Co. 75 cts.
- Four-Place Logarithmic Tables. Containing the Logarithms of Numbers and of the Trigonometric Functions. 8vo, pp. 29. Henry Holt & Co. 50 cts. net.
- The Child Life Fifth Reader. By Etta Austin Blaisdell and Mary Frances Blaisdell. Illus., 12mo, pp. 272. Macmillan Co. 45 cts. net.
- Keller's Legenden. Edited by Margarete Müller and Carla Wenckebach. 16mo, pp. 145. Henry Holt & Co. 35 cts. net.
- Fulda's Der Tallisman. Edited by C. William Prettyman, Ph.D. 16mo, pp. 125. D. C. Heath & Co. 35 cts.
- Riehl's Das Spielmannskind und Der Stumme Ratsherr. Edited by Geo. M. Priest, A.M. 12mo, pp. 134. American Book Co. 35 cts.
- Shakspeare's Julius Cæsar. Edited by Raymond MacDonald Alden, Ph.D. With portrait, 24mo, pp. 212. Benj. H. Sanborn & Co. 25 cts. net.
- Souvenirs d'Enfance et de Jeunesse. Par Ernest Renan; edited by Irving Babbitt. With portrait, 12mo, pp. 257. D. C. Heath & Co.
- Riverside Literature Series. New vols.: Shakespeare's Twelfth Night, edited by Richard Grant White, with additional notes by Helen Gray Cone; A Dog of Flanders. and The Nürnberg Stove, by Louise de la Ramé ("Ouida"). Each 12mo. Houghton, Mifflin & Co. Per vol., paper, 15 cts.
- Selected Stories from Alphonse Daudet. Edited by T. Atkinson Jenkins. With portrait, 12mo, pp. 185. American Book Co. 50 cts.

- Daudet's Tartarin de Tarascon. Edited by C. Fontaine. With frontispiece, 12mo, pp. 145. American Book Co. 45 cts.
- Moser's Der Bibliothekar. Edited by William A. Cooper, A.M. 12mo, pp. 187. American Book Co. 45 cts.
- Benedix's Der Prozess. Edited by M. B. Lambert. 12mo, pp. 112. American Book Co. 30 cts.

MISCELLANEOUS.

- Westminster. By Reginald Airy, B.A. Illus., 12mo, gilt top, pp. 169. "Great Public Schools." Macmillan Co. \$1.50.
- Josh Billings' Old Farmer's Allminax, 1870-1879. Illus., 12mo, gilt top. G. W. Dillingham Co. \$1.50.
- Practical Talks by an Astronomer. By Harold Jacoby. Illus., 12mo, pp. 235. Charles Scribner's Sons. \$1. net.
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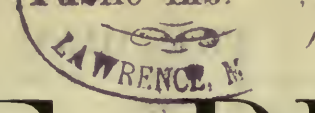
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THE RHODES BENEFACTION.

Not long ago, we were speaking of the agencies at work in our modern world whereby the cause of "international amity" was being advanced, and a year or so earlier, we made a few remarks concerning the form of "prescient philanthropy" which is wise enough to direct its efforts toward the future rather than confine them to the amelioration of present-day conditions. Had the noble gift of Cecil Rhodes to the English-speaking world then been foreseen or realized, it would have provided a striking illustration for either of the two heads of our discourse. No better idea for the furthering of friendship between the nations could well be conceived than this plan to bring together for educational purposes the picked youth of the two hemispheres, and no form of benefaction to the human race has ever exhibited more of that foresight which is the better part of all philanthropic endeavor.

Briefly stated, as we understand it, the Rhodes bequest provides that about a hundred young men from the United States, and perhaps fifty more from the British colonies and from Germany, shall each be given a three years' scholarship at the University of Oxford, and that others shall succeed them, upon like conditions, in perpetuity. The stipend offered is fifteen hundred dollars annually for each scholar, a generous provision, and ample for the purposes of a student at any of the Oxford colleges to which men repair with the intention of doing serious work. The delegation from the United States is to be made up of two students from each state and territory, thus being representative of every part of the country. The conditions of the selection, moreover, are of such a nature as to insure the sending of a finely-equipped body of youths to the ancient city on the Isis. Cecil Rhodes was too much a man of the world to suppose that attainments of the strictly academic sort are all that are essential to the making of a man, and his bequest wisely provides that not scholastic tests alone shall be applied in the selection of his beneficiaries, but that these shall be supplemented by tests of character, and

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even of physical endowment, to an extent that, on the whole, subordinates the intellect to the sum total of the other qualities of manhood. The written examination is well as far as it goes, but it should not be made a fetich, and the testimonial of character, if it comes from an unimpeachable source, affords a better basis of choice.

This may be thought to be begging the question, in view of the common and notorious abuse of testimonials, and the problem no doubt presents grave difficulties on this account, but we shall not be willing to call them insurmountable until the plan has been given a fair trial. When the central administrative machinery of the trust shall have been set up, when all the necessary general officers and committees shall have been appointed, and when it comes to the actual selection of two Rhodes scholars from each of the states of this Union,—then, no doubt, the real *crux* of the problem will present itself. By what means shall the two young men be chosen, say, in the State of Illinois? How shall the claims of the competitors be coördinated to insure that real merit, and not influence or favoritism, shall determine the selection? That the competition will be keen is quite certain; these scholarships will be the great prizes of the educational world, partly because of the generous individual provision made for them, and partly because of the marked distinction which their award will confer. When the intellectual tests have been applied, and the applicants have been reduced to a manageable number, the final decision will call for the most delicate weighing of claims, and the most absolute impartiality. It cannot properly be made by perfunctory methods, it will have to be made by men who will take the task seriously, who can bring to it unusual powers of judgment and discrimination, who are not to be imposed upon by the various forms of pretence and humbug that will clamor for their hearing and seek to control their verdict.

In this delicate matter of adjudication there are two extremes, both of which must be carefully avoided. Too much weight must not be given to the opinion of any one person, nor must too much weight be given to merely numerical suffrages. Neither an arbitrary dictum nor a meaningless *plébiscite* must be the controlling element in the decision. To put the matter less abstractly, there is the danger, on the one hand, of deferring too much to the opinion of the executive head of some institu-

tion of learning, and, on the other, of being unduly moved by an avalanche of certificates attesting the worth of some person who combines the instinct of the politician with that of the student. The executive head of a school or college usually knows less about the individual student than the instructor who has daily relations with him, and a recommendation from that source, not being made at first hand, is peculiarly liable to errors of judgment. In the case of the candidate in whose behalf many voices are raised, the quality of the suffrages is vastly more important than the quantity, and a keen insight into the motives which actuate ordinary human nature will recognize the majority of such recommendations as absolutely worthless. The opinions of politicians, journalists, clergymen, and "leading citizens" generally, are subject to large discounts, and should, in many cases, count rather against a candidate than in his favor. In short, the task of selection is one for which civil service commissions and examining boards of the ordinary type will not be likely to prove adequate; it is a problem which will demand the devising of a more delicate form of machinery than has hitherto been applied to such purposes.

Educational opinion in this country has already received a certain amount of expression on the subject of the Rhodes bequest, although there has not been time for a careful consideration of the conditions. The administrative difficulties of the project have been generally pointed out, but its larger aspects do not seem to have received adequate recognition. Most of the men who have thus far been persuaded into print belong to the class of what may be called our educational moguls; in other words, the presidents of our larger universities have been interviewed by an enterprising press, and have placed their more or less valuable views upon record. But strictly speaking, this matter is one that does not concern the American university at all, except as it concerns the general interests of education. The Rhodes scholars are not to be sent by the universities, but by the high schools and academies. Hitherto, the American student who has gone to a European university has, almost without exception, gone there for advanced work, after having been graduated from some college in this country. But the intention of the Rhodes foundation is to offer an opportunity for undergraduate work to a lot of bright American boys from eighteen to twenty years of age. In spite of the obvious

inference from the terms of the bequest, our educational spokesmen have thus far very generally taken for granted that the Rhodes scholars would be drawn from the ranks of our university students. This unwarrantable assumption must be disposed of before it is possible to take an intelligent view of the subject. Cecil Rhodes clearly intended that the young Americans sent to Oxford by his bequest should be of the same general age and class as the young Englishmen who go up to the university from the great public schools. Now the analogue of such a man in the United States is found, not in the student who has completed, or even begun, his college course, but in the student who has just completed the work of some good high school or preparatory academy.

It would be premature to make specific suggestions concerning the administration of this great trust until its terms are more fully known and more carefully studied. As far as its American administration is concerned, it seems that there must be a committee of some sort for the entire country, and probably a local committee for each of the States and Territories. Assuming this to be the general plan, we should say that one conclusion of much importance follows from the considerations adduced in the foregoing paragraph. This conclusion is the simple one that college and university interests should not have the predominant voice in the administrative organization. University officers should by no means be ignored in the constitution of the committees, for the counsel of such men as Presidents Eliot, Gilman, and Jordan, Professors Norton, Sumner, and Gildersleeve, is too valuable to be missed; but the men who stand officially for the larger educational systems of States and cities, together with the men who stand for the secondary educational interest most directly affected by the Rhodes endowment, should prove the main reliance for its efficient administration. This consideration seems to us of vital importance, and may properly be urged even at this early stage of the enterprise.

There is a homely old saying about looking a gift-horse in the mouth, and another less homely one about viewing with suspicion the gifts of the Greeks. Both have been illustrated by the published comments on the Rhodes bequest already made on this side of the water. One such comment goes so far as to propose "that some concerted action on the

part of those interested in American education should be taken, and taken immediately, to prevent the acceptance of the Rhodes scholarships." The provincial spirit which asks what we have "to do with abroad," and which "views with alarm" the possible contamination of our youth by the "effete civilization" of Europe, is usually nothing more than amusing, but when it goes to such lengths as this it becomes vicious. That this rabid form of Anglophobia should be voiced by "lewd fellows of the baser sort" was inevitable, but that it should come from the mouths of educated men has surprised us not a little. As if the sending of thirty or forty boys to England every year for their college education could possibly be a menace to American ideals! As if English society had not also its lessons for our own national life! As if it were not the best thing in the world for a few of our young men to learn by an intimate personal experience that Englishmen and Americans are essentially of the same race and have developed upon essentially similar lines! It is a narrow prejudice indeed that would not welcome the opportunity of keeping a thousand of our young men, let alone a hundred, at school in England, to the broadening of our outlook and the strengthening of the tie that should ever bind us to the people who speak our parent language, with all that this implies in the way of common institutions and ideals. We wish only that some American philanthropist might feel his imagination fired by the magnificent idea of Cecil Rhodes, and might provide the means whereby a hundred picked English youths from Harrow and Eton and Rugby should always be enrolled among the students of Harvard University. We should then have the conditions for an interchange of sympathy and mutual respect that could not fail to be felt in both the great branches of our race. But we may well be thankful for what is already assured in this direction, while hoping for still further developments along the same general line of reciprocal helpfulness. In democracy is the hope of the world, and only England and America thus far among the nations have approached an understanding of the whole meaning of democracy. In both countries the advance of democracy has had its setbacks, and tolerated many irrational accidents, but in both has substantial progress been made toward what is in effect the same goal. We are convinced that the Rhodes foundation will contribute toward the realiza-

tion of this fact, although we shrewdly suspect that the founder himself had quite other ideas upon the subject,—that he has, in short, builded better than he knew, as is often the case with the masterful persons who set the feet of men in new and untried paths.

AN EARLIER APOSTLE OF AMERICAN CULTURE.

Our typical "freshwater" college of to-day, with its dozen fairly specialized scholarly instructors and a few thousand books, is modest enough, and yet it usually gives a most misleading and exaggerated idea as to the same institution a century ago or more. In 1757, Jonathan Edwards hesitated to become president of Princeton, feeling "hardly competent to instruct the senior class in all studies." Two professors and two tutors made a tolerable faculty then. Hebrew, Greek, and Latin mostly patristic, logic, mathematics,—these were the staples. Modern languages, science, history, have since run the gauntlet into the curriculum, and English literature is just coming painfully to its proper heritage. But, worst of all, every American college in 1800 was but an ill-conducted school, where boys must merely recite the lessons conned from text-books. The Harvard library seemed respectable to George Ticknor in boyhood, but when he returned from Göttingen he found it was but "a closetful of books." Of the larger university ether he and Everett brought us the first whiff.

Ticknor himself, son of a well-to-do ex-teacher and tradesman of Boston, was admitted to Dartmouth College at ten, after oral tests at home in Cicero and New Testament Greek. Graduating at sixteen, after but two years actual residence, with a tincture of Horace and astronomy in his memory, he acquired in the next three years, from an English-born clergyman of Boston, some real acquaintance with such recondite authors as Homer, Herodotus and Euripides, Livy, and Tacitus. Madame de Staël's "Germany" told him of university life there. With much effort, he secured a German dictionary from another state, borrowed a German grammar written in French, and discovered in the suburban village of Jamaica Plain an Alsatian who could give him a very faulty pronunciation. Such were the conditions at Harvard and in Boston, a decade after the deaths of Friedrich Von Schiller and Christian Gottlob Heyne. Mastery of Hot-tentot with the clicks, or the native speech of Samoa, could be more hopefully sought in Boston now.

Ticknor sailed for Europe in April, 1815. Four years later he returned, with the richest intellectual results of study and travel and with a private library already large and costly. For many years

he struggled, in vain, to have Harvard College remodelled on something like its present lines. Only his friend Everett, the brilliant young Greek professor, shared Ticknor's German scholarship and progressive ideas; and he, after four years, was sent to Congress. Ticknor only, as the first Smith professor of modern languages (1820-1835), had a real departmental staff of instructors,—a native German, an Italian, and a Frenchman. Of his own nominal stipend of a thousand dollars a year, he long drew only six hundred on account of the extreme poverty of the college.

Mr. Ticknor's town house and library was for a half-century, even during his own long visits abroad, the scholarly centre of Boston (from which city Harvard has never been separable), perhaps also its strongest literary bulwark. Among his friends and correspondents he counted the greatest foreign scholars, like Humboldt, and King John of Saxony, the learned student of Dante. Ticknor himself was not a source of direct inspiration as a great teacher, orator, or creative writer; but all such men valued his influence. He was a wide-ranging and accurate student, all his life. His "History of Spanish Literature" (1849) is still the exhaustive and authoritative work on the subject, though anything but a readable or stimulating book for laymen. His life of Prescott gives us a pleasant acquaintance with the biographer as well, though both, of course, maintain their punctilious dignity and Boston manners.

That Ticknor's tendencies, save in pure scholarship and educational reform, were conservative, aristocratic, exclusive, is not strange. He and his class were held closely bound by their material interests and social creed. The fast-growing wealth of Boston was heavily invested in the mills on the Merrimac. The South, rather than the West, then furnished the chief market. Even men who deplored the existence of slavery—as nearly all men then did—might cling to the Union, and to the constitutional recognition of slaveholding as a bargain fairly entered into and irrevocable. So, when the most promising of young Boston aristocrats, like Phillips and Sumner, became Abolitionists, or even Free Soil revolvers from the dominant Whig party, Ticknor's door was slammed in their faces, and nearly all "the four hundred," of course, imitated the example. (Prescott is said to have been the only exception.) When, from the time of Tiberius Gracchus to Henry George, has vested wealth welcomed revolutionary doctrines, or petted their expounders? Far more bitterly did the older "orthodox" Unitarianism denounce the radical free religionist, Theodore Parker, as "an atheist in the pulpit," a fit ally for incendiary traitors like Garrison. Professor Wendell is quite right in arguing that all this was not merely excusable or rational, but really inevitable. Though "Humanity sweeps onward," the cautious conservative has his peculiar virtues and uses.

It is important to remember that Emerson, and the younger creative writers generally, were openly following, though with feet less heavily shod, in the same paths with Garrison and Parker. Channing himself did not live long enough to grow the hard shell of real conservatism. On the other hand, such men as Felton, the great Greek professor, a life-long intimate friend of Sumner, denounced his radical politics far more hotly than Ticknor, and finally even broke off personal relations. Ticknor acted from calm life-long principle. That his own creed, political, social, and religious, was absolutely right, he knew as surely as Winthrop or Mather. His *naïve* letter on this subject is printed in Pierce's life of Sumner, Vol. III.

In truth, not merely the conservatism of property generally, but the very spirit of scholarship itself, is often at war with the creative imagination. The scholar lives, by his own choice, in the past; the poet rather in his ideal — even if unattainable — future. So the scholar craves permanence, while the freer vision of the dreamer bids him hope, if not fight, for radically better conditions of life. These two powers are oftener not united, in large measure, in the same person. Encyclopædic learning weighs down the winged soul too heavily. Books abused, says Emerson, are among the worst of things. "Meek young men in libraries" forget, he adds, that they to whom they make submission were themselves but bolder and more self-centred youths. W. D. Whitney, or Justin Winsor, could have made a crushing retort, by describing the chronic inaccuracy of dreamers. Certainly Emerson himself was quite unfit for sustained investigation and scholarly accuracy, though he could admire, in more tolerant moods, even the bookworm.

Lowell, it is true, did combine tireless energy as a reader, an omnivorous memory, and reflective analytical criticism, with the poet's imagination. Doubtless the critic profited by the partnership; but the poet often, even in old age, complains bitterly that arduous study has dried up the creative sources. His poetry might have been largely the gainer if he, like Longfellow, could have quietly sought, and enjoyed all his life long, whatever sustenance his imagination craved; or even had he been often secluded for years in villages or fields, with little comradeship save his own wide-ranging thoughts.

But poet and scholar, creator and preserver of our literary wealth, have need of each other; and the truly civilized community itself needs alike the poet and the scholar, the uplift toward better things to strive for, the full consciousness of all the treasured experience and thought garnered from the centuries since Homer or the Vedic hymns.

Ticknor first made liberal scholarship possible in an American college. In his later life he lent his costly books, with the utmost generosity, to every serious student. He, more than any other man,

labored to found the Free Public Library of Boston, the oldest, and still the best, among such institutions in America. To that library he bequeathed his own collection of Spanish books, said to be still the richest in the world, outside of Spain itself.

Ticknor's name must be written, perhaps larger than any other, among the creators of a wide and deep literary culture, who are surely, in the long run, among the godfathers of later literature as well. This truth is demonstrable in his case. Emerson or Thoreau, though each owes much in detail to older authors, could indeed be essentially himself in his sylvan home. But Longfellow's world-wide humanism and Prescott's fine literary style were vitally indebted to George Ticknor, and to the new culture which his name best represents. They breathed naturally, all their lives, the air of the "alcoved tomb," as Dr. Holmes calls the library.

Moreover, culture, being closer to the earth, has a hardy local root which is denied to the imaginative faculty. The splendid poetic outburst which began with Emerson culminated in Lowell, — and, alas, is past. Our great poets and romancers are silent. The sweet minor singers of this our Lyrical Intermezzo may be found in Indiana or California quite as often as in New England. But for historical composition in particular, there is still one centre only; and a short radius, sweeping from the gilded dome of Boston's State House, through Quincy, Jamaica Plain, and Cambridge, would include nearly all the chief names of living or dead. To Ticknor, and to Franklin before him, — that is, to the collectors of books and founders of libraries, — this sturdiest and most advanced phase of our national scholarship is primarily due.

WILLIAM CRANSTON LAWTON.

IT IS difficult to realize that Francis Richard Stockton, who died on the twentieth of April, had completed his sixty-eighth year. Irrepressible youthfulness of spirit characterized his last work — the pirate romance of "Kate Bonnet" — even more distinctly than some of his earliest writings. After a high school education in Philadelphia, the city of his birth, Stockton served his apprenticeship to literature by working for the newspapers, and an editorial connection with "Scribner's Monthly" and "St. Nicholas." Among his books the following may be mentioned: "The Lady or the Tiger," "The Late Mrs. Null," "The Hundredth Man," "Adventures of Captain Horn," "Mrs. Cliff's Yacht," "The Girl at Cobhurst," "Rudder Grange," "The Casting Away of Mrs. Lecks and Mrs. Aleshine," "The Dusantes," "Ardis Claverden," "The House of Martha," "The Associate Hermits," and "A Bicycle of Cathay." The list of his books is a long one, and they have provided innocent entertainment for a host of readers, both young and old. He had a whimsicality of invention which was all his own, yet he had also a power of serious characterization which assures him a modest niche in our permanent literature.

The New Books.

A VIRGINIA GENTLEMAN OF TWO CENTURIES AGO.*

The writings of Colonel William Byrd of Virginia, now published in a beautifully-printed volume, consist of three long accounts or journals of life in the colony of Virginia in the early years of the eighteenth century. Of the three manuscripts, "The Progress to the Mines" is the most interesting, "A Journey to Eden" the most descriptive, and "The Dividing Line" the most valuable. In the latter work, the nomenclatory line was the boundary between Virginia and North Carolina; and Colonel Byrd had the gratification of knowing that his surveying work was accepted by the Crown as final,—and it still remains so. He could state with equal satisfaction that the survey cost the Crown but one thousand pounds; to one who reads carefully the description of the manner in which the work was done, this sum seems slight indeed.

Byrd gives a truly dismal account of the famous Dismal Swamp; saying that "it contained no living creature; neither Bird nor Beast, Reptile nor Insect came in our view." The Swamp at that time could scarcely have differed much from the Swamp to-day; and bears, deer, and wild-cats are now hunted there; snakes abound, and there is also very good fishing. The dark-colored water which he so abhorred, and zealously tempered with rum before drinking, was stained with juniper-root; and to-day it is held in such high esteem for its healthfulness that folk send for it at great distances for medicinal use.

Throughout Colonel Byrd's writings are many expressions verging on slang, and many words used in senses which had hitherto seemed to me distinctly modern. Thus: "The Inhabitants wanted elbow-room"; "New York was a Limb lopt off of Virginia"; "To make a Slippery People as good as their Word"; the use of the word "lugg," meaning to carry; and the constant use of the word (and doing of the deed) to "tip," meaning to give a petty sum for service rendered. The pages abound with terse sentiments of a dry humor, such as these:

"They extended to Jamestown where like true Englishmen they built a Church that cost no more than

Fifty Pounds, and a Tavern that cost Five Hundred."

"Nothing is dear here but Law, Physick, and Strong Drink, which are all bad of their Kind."

"The Leaves had a fresh agreeable smell, and Ladies would be apt to fancy a Tea made of them provided they were told how far it came, and at the same time were oblig'd to buy it very Dear."

"My Landlady received us with a grim Sort of welcome which I did not expect, since I brought her Husband back in good Health, tho' perhaps that might be the Reason."

"It had rained so little for many weeks that the Naides had hardly Water enough left to wash their Faces."

The writer gives a very spirited description of the house of Colonel Spotswood, showing a luxury hardly to be expected in such a remote plantation in a new colony and new world.

"Mrs. Spotswood received her old Acquaintance with many a gracious Smile. I was carry'd into a Room elegantly set off with Pier Glasses, the largest of which came soon after to an odd Misfortune. Amongst the favorite Animals that cheer'd this Lady's Solitude, a Brace of Tame Deer ran familiarly about the House and one of them came to stare at me as a Stranger. But unluckily Spying his own Figure in the Glass, he made a Spring over the Tea Table that stood under it, and shatter'd the Glass to pieces; and falling back upon the Tea Table made a terrible Fracas among the China. This Exploit was so sudden and accompany'd with such a Noise that it surpriz'd me and perfectly frighten'd Mrs. Spotswood. But 'twas worth all the Damage to shew the Moderation and good Humour with which she bore this Disaster. In the Evening the noble Colo. came home from his Mines, who saluted me very civilly, and Mrs. Spotswood's Sister, Miss Theky, who had been to meet him en Cavalier, was so kind too as to bid me welcome. We talkt over a Legend of Old Storys, supp'd about 9, and then prattled with the Ladys till 'twas time for a Travellour to retire."

We may well reprint this posthumous testimony to the amiability of a colonial dame who in such a wilderness could meet the destruction of her beautiful pier glass and tea equipage with "moderation and good humour."

The best pages of these journals are those which tell of the Virginia colonel himself; he enters into very candid personal detail in a manner which at once reminds the reader of Pepys and his diary. Byrd had the same fresh-springing and frank interest in "the Fair Sex" which was ever displayed by the great English diarist; but he had also a devoted love for his wife and children. His pages have no grossness save the inevitable free-and-easy speaking of the life and literature of his day,—the free speaking of Franklin; and indeed he equals Franklin in his art of writing forceful, lucid, and charming English. The settlers of Virginia and New York, albeit they were men of culture and parts, seldom kept diaries, nor did

* THE WRITINGS OF "COLONEL WILLIAM BYRD of West-over in Virginia Esqr." Edited by John Spencer Bassett. Illustrated. New York: Doubleday, Page & Co.

they write ample or many letters. New England Puritans delighted in committing their sentiments to paper, especially the depths of their religious life, hence we have many records to con to learn of early days in New England ; but Virginia life in contemporary years would have little original personal record were it not for these truly valuable manuscripts of William Byrd, which Professor Moses Coit Tyler has termed "one of the most delightful literary legacies which that age has handed down to us."

The carefully worded epitaph engraved upon Byrd's tomb presents the best epitome of his life. From it we learn of the ample fortune he inherited from a father of the same name, who was a prosperous trader, planter, and politician, and founder of that noble estate, Westover-on-the-James; we hear of his education in England, and his intimacy there with folk of knowledge, wit, high birth, and public station. We learn of his further education in the Low Countries and France; and then of his career of success in his native land, where he became Receiver-General, was for thirty-seven years a member of the Council, and finally became its President. He was a man of pleasure, as his writings plainly show; and though the epitaph pronounces him a "splendid Economist," the records of his life scarcely prove this, — at least in any sense of the word "economy" which we now recognize. His intimacy with the Earl of Orrery, and his election to the Royal Society, kept him in touch with many things of scholarly interest in England. He married two wives, whom he dearly loved, and had several children; one was "Beautiful Evelyn Byrd," whose name has of late appeared in more than one historical tale, — notably in Miss Johnston's "Audrey."

The pages of William Byrd's Journals show a distinct scholarliness, — and especially a familiarity with the natural history of all lands. They evince, too, a capacity for intelligent comparison, and for drawing of useful and interesting deductions from what he saw. His observations are stated without pedantry, in a simple mode of assertion which is not only pleasing but convincing. Byrd was a skilled botanist, with a great love of flowers and trees; he made constant study of the curative qualities of the wild plants he found, eagerly inquiring of the Indians, and experimenting on his patient friends, both savage and civilized. Like many of his neighbors in Virginia, he thus acquired considerable skill in medicine. He corresponded with such famous botanists

as Mark Catesby and Sir Hans Sloane, and his library gives evidence of his love and study of medicine and medicinal plants. He had an entire book-case of medical and pathological works, — pharmacopœias, dispensatories, herbals, and botanies, and two hundred or more books on special diseases or special treatments of disease. He was therefore far better equipped, and probably far more experienced, than the regular practitioners of medicine in the Virginian colony.

Of what he called "French Books of Entertainment," Colonel Byrd had a charming collection, — one that would to-day be deemed well-chosen and ample. Books of travel, history, and romance were plentiful upon his shelves, together with many volumes of divinity (as became a Christian gentleman of the Church of England), and a wonderfully good collection of "Classicks." There were, in all, over four thousand volumes, — the best editions in the best bindings; and kept in twenty-three handsome book-cases of carved walnut. These books were sold in 1777.

The estate of twenty-six thousand acres which William Byrd inherited from his father did not long satisfy a man in whose veins burned the land-fever common to all Virginia colonists. He hungered for the vast tracts of river land which he saw during his survey of the Dividing Line in 1728, and he soon acquired twenty thousand acres of the "Land of Eden" described in his second monograph. Mile after mile was added, till at his death he owned over one hundred and seventy thousand acres of the best land in Virginia. He planned to establish colonies on these extensive possessions, — one a colony of thrifty Swiss settlers; but this scheme was never accomplished.

The impression made upon us of the author of these journals is that of an intelligent gentleman and a kindly friend. A sensible man, too, he must have been, never running to extremes, nor credulously accepting everything told him; a pleasant companion of unvarying good temper and cheerfulness, under privations and annoyances which must have been hard for one of his temperament and breeding to bear. This tribute of appreciation we give to the journal-keeper; though the journal itself rather than its writer is of consideration to us to-day. But we can never, even after two centuries, wholly disassociate an author from his work.

In outward form this reprint of Colonel Byrd's writings is a truly elegant volume, of

suitable size and perfect paper and typography; and it is edited in the most satisfying manner. The introductory sketch of the Byrd family, and the ample yet concise notes, are precisely what the student (and the careless reader as well) can appreciate. It is not to be doubted that the editor, Mr. John Spencer Bassett, found his task a pleasant one, for he has impressed his enthusiasm and thoroughness upon his readers.

A reviewer must hesitate at too lavish praise of a book, especially if the author be living, lest it seem fulsome; but the interest in this volume as literature, and its value as history, are too absolute to admit of hesitation; it affords to critic and to reader that unusual treat—a book without a fault; and it is possessed of every positive virtue possible to a work of its nature.

ALICE MORSE EARLE.

THE JESUITS IN PARAGUAY.*

Of the countries which, in the sixteenth century, came into the possession of Spain through Papal Bulls, through the Treaty of Tordesillas, through discoveries, exploration, occupancy or settlement, the vast region surrounding the Rio de la Plata and its tributaries in South America was placed in a somewhat different category from all the others. The geological formation of this region was immediately seen to give no promise of rich gold-mines as a reward for hardships most certainly to be endured by those who would take possession thereof; and after the search was abandoned for a waterway by which direct communication might be obtained with the west coast of the continent, the Spaniards—being not yet ready to appreciate the advantages the country offered for cattle and horse-raising—passed it by. There was nothing to attract adventurers save the facilities the country offered for those engaged in the nefarious pursuit of slave-catching. Consequently towns were few and unimportant.

That part of the country which bore the name of Paraguay was, early in the seventeenth century, an out-lying province of the Spanish Viceroyalty of Peru; and communication with Spain was about as easy as with the capital of the Viceroyalty. The government of

that province was ill-regulated, and the character of the Spanish settlers far from admirable. Included within the Province was a region of indefinite extent, lying on both sides of the Tropic of Capricorn, and bearing then, as it does still, the name of El Gran Chaco. The Indians of the Chaco region were not like the Incas of Peru, but were of the nomadic Pampas tribes, the Guaranis being the most important.

When, early in the seventeenth century, Acquaviva, General of the Society of Jesuits, determined upon a remodeling of the system previously employed by his Order for the civilization and evangelization of the Indians, he selected Paraguay as a suitable ground for the trial of his chief experiment. Possibly the principal point in its favor was the paucity of Spanish population, which in every other part of the New World had run counter to the plans of the missionaries. Leaving only so many missionaries in other parts of the continent as were absolutely necessary, the members of his Order gathered the Indians from El Gran Chaco into towns or communal villages, called Reductions (*Reducciones*), and taught them the simple arts of civilization and some of the rites and duties of the Christian religion.

Within thirty years this system embraced twenty Reductions, averaging a thousand families each. Later, there were forty-seven Reductions, in which 300,000 Indian families were being trained to habits of industry and good order; and the number was even far greater when, in 1767, the Jesuit system was replaced by another under which the missions rapidly declined, the villages were abandoned, the churches (some of them no mean specimens of architecture, we are assured) were left to decay, and the Indians went back to the wild life from which the Jesuits had with great difficulty previously won them.

In the century and a half of the Jesuit occupancy of this over-looked corner of the world, there was accumulated a wealth of historical material to which scant justice has hitherto been done. The Jesuit Reductions, as an experiment in social economics, have not received the attention they deserve. The few writers upon economic subjects who have referred to them at all, have presented such incomplete and contradictory views of the Jesuits' system as to destroy their value as illustrations. The annals of that period are filled with heroic names, and episodes of thrilling

* A VANISHED ARCADIA. Being Some Account of the Jesuits in Paraguay, 1607-1767. By R. B. Cunningham Graham. With map. New York: The Macmillan Co.

interest, which it would be the glory of the historian to rescue from oblivion.

Mr. R. B. Cunninghame Graham, whose interests in Paraguay a quarter of a century ago appear to have been generally other than literary, claims no skill as a historiographer, yet evinces some very important qualities of the historian, in his work entitled "A Vanished Arcadia." He has an appreciation of the value of historical material; he is a close observer, and he has a keen sense of humor. His style is at times epigrammatic, he is inclined to indulge himself in sarcasm, and he finds in recent events in Africa analogies for events which his researches in Paraguayan affairs reveal. With sympathies for the Jesuits and their work awakened by viewing, in the course of his journeys in Paraguay, the ruins of the Reductions, he has pursued a thorough investigation of the history of the missions in the works of Spanish and French historians, analysts, and archivists. He finds a justification for the title he has chosen for his narrative of the Jesuit missions, in the happy Arcadian life which the Reductions inspired during their intervals of immunity from the incursions of slave-hunters, rival religious orders, or jealous government officials. At such times the happy neophytes were marshalled to their daily tasks by merry peals upon church-bells, and went to the fields in procession to the sound of music and headed by holy images. At mid-day they sang hymns, and enjoyed dinner and a siesta before resuming their work; and at sun-down they returned to their abodes in the village in procession, singing as they had gone forth in the morning. In their leisure hours they were regaled with church ceremonies, and an abundance of music, dancing, and merry-making.

It is upon the vanishing of this well-depicted Arcadia that the author lays the greatest stress. Not only does he narrate the circumstances attending the expulsion of the Jesuits from Paraguay in 1767, but he fully discusses, with no little show of indignation, the injustice of the treatment accorded to them.

The book is a valuable contribution to historical literature, and every reader must be grateful to the author for having rescued from oblivion the thrilling episodes he relates. It is not without its faults, however. Its index could have been more helpful if it had included more than a list of the capitalized proper names found upon each page, or even if it had included all of those. A few errors of dates are excusable after the author's apology therefor.

The value of the book as a guide to the flora and fauna of the region of which he treats would have been enhanced if he had given some of the English equivalents of the Paraguayan names he uses so glibly. It seems strange that, in spite of all his careful research, he should be unable to explain that the name *Mamelucos* was given to the half-breed desperadoes of Brazil because of their resemblance to the Egyptian Mamelukes; and he might have told us that the term "Reduction" was applied to the Jesuit missions, because the Indians were therein reduced to order and civilization, — a picturesque choice of a word for such a use among a people whose minds were much absorbed by the process of reduction by which the precious metal was obtained from the ore.

ARTHUR HOWARD NOLL.

A CENTURY OF NEW ENGLAND ELOQUENCE.*

Ever since its foundation in 1805, "for friendship, charity, and mutual assistance," the New England Society of New York City — the first of its kind in America — has been accustomed to celebrate Forefathers' Day, generally with a banquet followed by toasts and the singing or recitation of original verses. Until 1857 the dinner was preceded by a public oration delivered by a distinguished member of the Society or an honored guest; and it is these speeches, together with one or two written since for special occasions, that Mr. Cephas Brainerd, a valued member of the Society, and his daughter have collected and edited. The result is two volumes of undoubted interest and significance. Together they contain, besides a picturesque account of the founding of the Society and an introductory sketch of each speaker, some twenty-five addresses by twenty-four gifted orators. The one name that appears twice is fitly that of Daniel Webster. Issued primarily for the Society, a century of whose yearly deliberations they record, these volumes address themselves to all who look back with pride to a Puritan ancestry, to those who love the resounding eloquence struck by a skilful hand from a great theme, and, further, to those who, believing that civic virtues and national ideals and responsibilities are as real

* THE NEW ENGLAND SOCIETY ORATIONS. Collected and edited by Cephas Brainerd and Eveline Warner Brainerd. In two volumes. New York: Published for the Society by The Century Co.

as individual ones, are sensible that it is after all only history with her suggestive questions and comparisons that can "make men wise."

The Puritans, of course, as main theme or point of departure, are the subject of every speech; and however well the reader may know his history of New England's colonization he can hardly fail to get here some new side light upon that heroic period of the nation's story. Among the earlier speakers, the first two of whom entitle their addresses sermons, the emphasis is upon the religious aspect of the Puritan movement, with the moral for the present generation sometimes unpleasantly obtrusive. In the later addresses the dispassionate historical tone prevails, and they are correspondingly more urbane, if no less pointed, as to present-day issues. For example, Dr. Gardiner Spring's famous "Tribute to New England" — the sermon for 1820 and the first that was preserved — deals with the divine leading behind the Puritan settlement and with the beneficent effect of that settlement on literature, on religious liberty and on the influence and extension of religion, in America. A sharp distinction is drawn between religious liberty and religious license, which, according to this Calvinistic divine, was being advocated by the Unitarians, who are represented as veritable wolves in the fold of truth. This was one of several addresses to evoke warm discussion, and the caustic reply drawn up by the outraged Unitarian minority is printed after the sermon. In sharp contrast is such an address as that of Dr. Storrs for 1857, which is direct, specific, and cogently pointed in its suggestions for a reversion to Puritan principles, but which is not barbed, and that in spite of the great controversy looming ahead.

The uniqueness of the Pilgrim fathers is perhaps the dominant historical note of the series. Never came settlers to any land against such overwhelming odds or with such strange motives. Never was a colonial government so nobly planned. And as their reasons for coming to America were strange, so were the results they sought to achieve in their colony altogether foreign, in their strong accent upon spirituality, to anything hitherto attempted. Other speakers prefer to go back of 1620 in order to trace the complicated course of events that differentiated the English reformation from the European and led to the ostracism of these Protestants of the Protestants from their English homes. Still others call attention to the influence upon the movement of the Geneva

exiles, who had a chance to see a republican government in actual operation. A few speakers choose to consider the idiosyncrasies of the Puritans, — men as unique in their faults as in their virtues, — and to show the fallacies in the popular conception of the Pilgrims as sour-faced, iron-handed, hard-hearted bigots, whom happily their descendants have ceased to resemble. All seem to be agreed that New England is still, in some measure at least, representative of the Puritan spirit; and all unite in praising the part she has played in the making of the nation. But enough of generalities. It is the specific in these speeches that attracts; the detail that supports each familiar generalization that is of value. And for that the reader must go beyond a brief review to the book itself.

There is necessarily some repetition of thought in so long a series on a single theme, but one can easily see why the Society wished to publish all, if any, of the available addresses. Besides, there is not one that does not make its individual contribution to the whole, that does not reach towards the high standard set by such men as Webster, Storrs, and Evarts, Holmes, Hopkins, Curtis, Choate, and Emerson. Most of the orations have not been published before except in rare pamphlets; and merely as examples of forensic literature they are well worthy of the honor now paid them by the Society that called them forth.

Yet it is not as eloquent tributes to a vanished past that these orations are most vitally interesting, but rather as comments on their own time, as records of national progress through the century just ended, and as prophecies, warning yet hopeful, of the nation's future. Slavery, the great problem of the period, is touched upon by almost every speaker. At first it is handled with truly Puritanical sternness, then more guardedly, with a gentleness born of greater knowledge of the magnitude of the issue and the delicate position of the contestants, but with no less depth of feeling. This apparent growth of tolerance since 1820 and 1822, when the Unitarian controversy was raging bitterly, or even since 1842, when the dread of Catholic supremacy expressed itself in unmeasured terms, can scarcely be understood as a chance result due to the individual temperaments of the various speakers. It rather represents a general change of attitude, a recognition of the modern tenet that the foe's conviction may be as sincere and his motives as worthy as one's own, and that in

any case nothing is to be gained by ungraciously insisting that he is altogether in the wrong.

But to plume ourselves on the possession of this one virtue of tolerance in somewhat greater measure than our forefathers is to take but one, and that the smallest, view of a great theme. Not the little we might teach them, but the much that we should learn from them, and often have not, is the significant phase of the subject. And this is the unifying thread that runs through all these sermons and addresses and makes them of lasting value and real import for us, Puritans by descent it may be, but certainly heirs of the great heritage of the Puritans.

EDITH KELLOGG DUNTON.

RECENT BOOKS ON THE TRUST PROBLEM.*

A prominent Washington official well-known in statistical circles recently remarked, in a conversation, that "the people do not care a rap about trusts." Opposed to this rather effete summary of a great question are the numerous editorials, magazine articles, and books on the subject now coming from the public press. The three volumes reviewed in the present article reflect the seriousness of the problem and by no means bear out the indifference of the Washington official.

Fundamentally, the problem is the old one of monopoly, — and a very sharp distinction must be made between capital centralization and monopoly, so often confused in the present controversy. The first book, Le Rossignol's "Monopolies, Past and Present," both by title and contents gives evidence of careful thought on these essential points in the problem. The author of "Commercial Trusts," however, takes it for granted that the attack on capital is due to centralization when in reality it is a question, as already pointed out, of monopoly. It is, however, to Clark's "The Control of Trusts" that we must look for a definite programme in dealing with the questions involved in the trust.

About the word "monopoly," then, clusters much of the discussion. To it each of the three

writers contributes a different definition. In "Monopolies, Past and Present" we are told that "a monopoly is the control of the supply or the demand of an economic good, by one person or a combination of persons, to such an extent that that person or combination of persons is able to control the price of the economic good." To this definition Mr. Dos Passos objects vigorously, declaring that a monopoly is "an exclusive privilege, resting in the hands of one person or corporation, to the exclusion of everybody else, and to comprehend a monopoly you must realize that there can exist no monopoly, unless it is exclusive"; which, if accepted, virtually excludes all monopoly discussion from the field of inquiry. We are still to look at the definition of the third writer, who puts it clearly and strongly, that "to dominate weak rivals and to prevent strong ones from appearing, is to perform the act and to take on the character of a monopoly." That this is after all the fighting interpretation of the term, rather than the control of prices alone, is borne out by the recent events in the celebrated Northern Pacific merger.

Three methods of solving the monopoly question and all that it involves are found in the *laissez faire* doctrine, socialism, and state regulation. Each has its advocates, the second lacking an exponent, however, in the trio of books under review. The "let alone" policy is vigorously maintained by the author of "Commercial Trusts," who says, "I claim that the natural laws of trade form a sufficient barrier to prevent or break up most commercial monopolies." Since exclusive possession is the essential element, no monopolies exist from his point of view. It is just here that Professor Clark parts company, if he may be said to have kept company at all, with the orator before the Industrial Commission. There is, on the contrary, always existent either actual or potential competition in every case of monopoly which cannot long continue without the aid of the state. Certain it is that we cannot rely upon the unaided forces of trade laws to prevent the abuses of monopoly. The *laissez faire* doctrine must give way to modern experience.

In just so far as we confuse centralization and monopoly will our drift be toward socialism; if the darkness of the present hides the benefits of private property and individual initiative, the more we shall look for state ownership as the only solution. Both the author of "Monopolies, Past and Present," who clearly shows that we are dealing with a very old

*MONOPOLIES, PAST AND PRESENT. An Introductory Sketch. By James Edward Le Rossignol, Ph.D. New York: T. Y. Crowell & Co.

COMMERCIAL TRUSTS. The Growth and Rights of Aggregated Capital. By John R. Dos Passos. New York: G. P. Putnam's Sons.

THE CONTROL OF TRUSTS. An Argument in Favor of Curbing the Power of Monopoly by a Natural Method. By John Bates Clark. New York: The Macmillan Co.

problem in a new form, and the author of "The Control of Trusts" have brighter things than a *régime* of state socialism in store for us. They regard state control as the means of retaining the good in the modern system and eliminating the evils.

The thesis of Mr. Le Rossignol's book may be stated in the author's own words.

"The world moves in advancing cycles. First we have the monopolistic spirit of the Middle Ages. Then we have the competitive spirit of the industrial revolution. Again we pass into a period of monopoly and restriction of competition. In the first period we find public control and regulation of industry. In the second period we have the system of industrial liberty. May it not be that we are returning to a system of public control like and yet unlike that of ancient and mediæval times? The doctrine of the Canonists revive in the teachings of the modern Socialists. The ideals resume their sway over the human mind, new in form but old in spirit. As ever, they demand recognition, they call for realization."

It is certainly pleasant to think that ideals are to predominate over commercialism. Just how this is to come about our author does not say, but in an able manner he points out the history, experience, dangers, and advantages of various forms of monopoly, ending his volume with the admonition that "there is no need for extreme haste."

A more positive programme is outlined in Professor Clark's little book, whose thesis is put in this way:

"Monopoly power that is increasing and restrictions that are diminishing in force point to a time when something will have to be done in defence of property rights, if not personal liberty. The measures that it is possible to take are not many, but we shall soon see what they are, and try to make a selection from among them. Even now we can discern the principle which must dominate a sound policy in dealing with trusts. That principle is, first of all, to keep competition alive." But how is this result to be accomplished? Certainly not by the repeal of the tariff, advocated so noisily by the press of the day. The problem is by no means so easy as that. In many instances the tariff sustains not only the trust but the industry itself. In such cases competition, the fundamental principle of the thesis, is destroyed. In fact, so far as the independent producer is sustained by the tariff, it would be unwise to hastily remove it.

This view, then, maintains that tariff revision is an end to be secured, not a means of solving the trust problem. When once the monopolistic element is taken out of the trust it will be possible to do something with the tariff, otherwise an attack on the tariff throws the trust and the independent producers into the same rank under the fortunes of war. The

great danger is that a corporation exacting a monopoly price at home may treat its export business as a secondary matter. To avoid this, monopoly power must be broken before a tariff war begins.

The number of steps necessary to such a procedure are not numerous, though difficult: First, protection of the investor; second, fair treatment of the independent producers by the railroads. This latter step will require pooling and government control. From Professor Clark's point of view the key to the solution lies in the fact that the independent producer is a natural protector of all the other threatened interests. To withdraw the tariff is to destroy him, to maintain the tariff for the time regulating railroad discriminations is to give him a chance to exist. Certainly Professor Clark's book has great value in the warning clearly pointed out against a wrong beginning.

All three of the writers believe in the trust as a form of organization. The question is, Can it not be deprived of its dangerous elements and made a source of advancement to the community? Professor Clark believes that this can be done.

FRANK L. McVEY.

RECENT POETRY.*

When Mr. Thomas Hardy, a year or two ago, published a small volume of poems, no little surprise was felt that he should have concealed so long and so successfully the undeniable talent which was then revealed. For the volume had an arresting quality that few collections of poems possess, and an incisive way of laying bare the very heart of life that suggested the craft of the great masters. On the

* POEMS OF THE PAST AND THE PRESENT. By Thomas Hardy. New York: Harper & Brothers.

HAWTHORN AND LAVENDER, with Other Verses. By William Ernest Henley. New York: Harper & Brothers.

ULYSSES. A Drama in a Prologue and Three Acts. By Stephen Phillips. New York: The Macmillan Co.

POEMS. By Arthur Symonds. In two volumes. New York: John Lane.

FROM THE HILLS OF DREAM. Threnodies, Songs, and Other Poems. By Fiona Macleod. Portland: Thomas B. Mosher.

LATER POEMS. By Alice Meynell. New York: John Lane.

POEMS. By Irenè Hardy. San Francisco: D. P. Elder & Morgan Shepard.

CALIFORNIA VIOLETS. A Book of Verse. By Grace Hibbard. San Francisco: A. M. Robertson.

THE WATCHERS OF THE HEARTH. By Benjamin Sledd. Boston: The Gorham Press.

THE SOUL-AT-ARMS, and Other Poems. By James Robinson Smith. Cambridgeport: Hazlitt & Seaward.

BRAMBLE BRAE. By Robert Bridges ("Droch"). New York: Charles Scribner's Sons.

LYRICS. By John Vance Cheney. Boston: C. C. Birchard & Co.

other hand, it was clearly the work of a man who cared little for technique, who was willing to ride roughshod over most of the canons of verse-rhetoric, and to whom the best will in the world could not attribute the gift of the singing voice. The recent appearance of Mr. Hardy's second and larger volume, entitled "Poems of the Past and the Present," justifies, with some slight modifications, these conclusions based upon the earlier collection, and at the same time deepens our respect for the intellect which is here at work. For it is as an intellectual force that this volume must be measured, if anything like justice is to be done it. Every one of these poems has something to say, and usually it is something so well worth saying that defects in the manner of the expression may fairly be overlooked. Mr. Hardy has an abundance of ideas; many of them are poetical ideas in the strictest sense, and all of them are ideas of the sort that come only to the man who has meditated deeply upon the most serious problems of human existence. An illustration may be introduced at this point of the discussion. From the Psalmist to the philosopher of Königsberg, the insignificance of earth and all the works of man when contrasted with the vastness of the creation has been a theme to provoke perplexed questionings and inspire an awful solemnity of soul. It is so big a theme that the small poet who ventures upon it is bound to be luckless, for the best he can offer will be but a weak solution of the idea. Yet Mr. Hardy can take so old an idea as this, and give it a restatement that is deeply impressive. The sonnet written "At a Lunar Eclipse" will, we believe, bear out this assertion.

"Thy Shadow, Earth, from Pole to Central Sea,
Now steals along upon the Moon's meek shine
In even monochrome and curving line
Of imperturbable serenity.

"How shall I link such sun-cast symmetry
With the torn troubled form I know as thine,
That profile, placid as a brow divine,
With continents of moil and misery?

"And can immense Mortality but throw
So small a shade, and Heaven's high human scheme
Be hemmed within the coasts you are implies?

"Is such the stellar gauge of earthly show,
Nation at war with nation, Brains that teem,
Heroes, and women fairer than the skies?"

Mr. Hardy is much preoccupied with the vanishing faiths of the past, and looks back with a certain wistfulness to the time when men could find consolation in what the clear intelligence of to-day must look upon as myth and baseless legend.

"In days when men had joy of war,
A God of Battles sped each mortal jar;
The peoples pledged him heart and hand,
From Israel's land to isles afar."

"I said to Love,
'It is not now as in old days
When men adored thee and thy ways!
All else above;
Named thee the Boy, the Bright, the One
Who spread a heaven beneath the sun,"
I said to Love."

Mars and Eros are now no more, and with them the other gods have taken flight. One thinks of Schiller's plaint upon the same theme, but one misses the invincible optimism of Schiller, who could find new consolations in the newly awakened hopes of mankind, and in the revolutionary gospel of human brotherhood. Mr. Hardy's vision is too keen and his logic too relentless to permit him to resort to such anodynes. The bright new day that seemed to be dawning for mankind at the opening of the nineteenth century was overhung with darkness at the close of that century. How it seemed to Mr. Hardy just as the century was going out may be gathered from this "Christmas Ghost Story" of 1899:

"South of the Line, inland from far Durban,
A mouldering soldier lies — your countryman,
Awry and doubled up are his gray bones,
And on the breeze his puzzled phantom moans
Nightly to clear Canopus: 'I would know
By whom and when the All-Earth-gladdening Law
Of Peace, brought in by that Man Crucified,
Was ruled to be inept, and set aside?
And what of logic or of truth appears
In tacking "Anno Domini" to the years?
Near twenty-hundred liveried thus have hied,
But tarries yet the Cause for which He died,"

Mr. Hardy comes very near to being a pessimist. This word is so often misapplied — to impatient idealists of the Ibsen type, for example, who indignantly scourge the profaners of the Temple for its more speedy cleansing — that we hesitate to use it, but of Mr. Hardy it must be said that he discerns but slight hope for the future of the race. He comes no nearer to such a vision of promise than in the doubtful prophecy of these lines:

"When shall the saner softer politics
Whereof we dream have play in each proud land,
And patriotism, grown Godlike, scorn to stand
Bondslave to realms, but circle earth and seas?"

Even the qualified hopefulness of this suggestion is rarely met with. The spirit of the poet's own relentless motto,

"Let there be truth at last,
Even if despair,"

urges his thought implacably to the absolute pessimism of such a poem as "His Immortality," or of such a stanza as this concluding one of "De Profundis":

"Black is night's cope;
But death will not appal
One who, past doubtings all,
Waits in unhope."

Meanwhile, allowing the question of the future to be just barely debatable, the present is clearly out of joint. The group of war-poems, one of which has just been quoted, makes the poet's opinion clear enough, and it is still further enforced by a revery at Lausanne, in which the spirit of the historian to whom the place is consecrated puts these questions:

"How fares the Truth now? — Ill?
— Do pens but slily further her advance?
May one not speed her but in phrase askance?
Do scribes aver the Comic to be Reverend still?"

"Still rule those minds on earth
At whom sage Milton's wormwood words were hurled :
"Truth like a bastard comes into the world
Never without ill-fame to him who gives her birth"?"

In all the rhetorical armory of Mr. Hardy irony is the weapon most frequently and effectively used. In this volume examples are not far to seek, and they vary from what is unrelieved tragedy to what is merely pathos tinged with melancholy. Our example shall be of the less poignant sort, taken from the poem on the Pyramid of Cestius.

"Who, then, was Cestius,
And what is he to me?—
Amid thick thoughts and memories multitudinous
One thought alone brings he.

"I can recall no word
Of anything he did ;
For me he is a man who died and was interred
To leave a pyramid.

"Whose purpose was exprest
Not with its first design,
Nor till, far down in time, beside it found their rest
Two countrymen of mine."

Taken as a whole, this volume of Mr. Hardy's poems makes an important contribution to our literature. This is due to its thought rather than to its expression, to its weight rather than to its grace, for the author is weighty even when he essays the triolet and the villanelle. The dates attached to some of these poems indicate that the author has been writing verse for many years past, and that his new departure is in their publication, not in their composition.

Mr. Henley is unmistakably endowed with the lyric gift, although he takes delight in ragged and robustious measures. His songs are more suggestive of the blare of trumpets than of the tinkling of lutes, yet they are nevertheless songs. Fancies are not for this singer, who is content with nothing less than a revelation of the very core of passion, as, for example, in this striking set of couplets:

"Love, which is Lust, is the Lamp in the Tomb.
Love, which is Lust, is the Call from the Gloom.

"Love, which is Lust, is the Main of Desire.
Love, which is Lust, is the Centric Fire.

"So man and woman will keep their trust,
Till the very Springs of the Sea run dust.

"Yes, each with the other will lose and win,
Till the very Sides of the Grave fall in.

"For the strife of Love's the abysmal strife,
And the word of Love is the Word of Life.

"And they that go with the Word unsaid,
Though they seem of the living, are damned and dead."

There is nothing of sentimental pallor in such verse as this, but rich color as of wine, and heat as of the orb of day. It is not often that Mr. Henley works in tints as neutral as those of the following lovely lines.

"The downs, like uplands in Eden,
Gleam in an afterglow
Like a rose-world ruining earthwards—
Mystical, wistful, slow!

"Near and afar in the leafage,
That last glad call to the nest!
And the thought of you hangs and triumphs
With Hesper low in the west!

"Till the song and the light and the colour,
The passion of earth and sky,
Are blent in a rapture of boding
Of the death we should one day die."

These two songs represent perhaps the extremes of the collection called "Hawthorn and Lavender," which is a real addition to the English lyric treasury. The "London Types" that follow are more like the racy earlier work of Mr. Henley. In the form of the Shakespearian sonnet they depict such figures as the bus driver, the hawker, and the sandwich man. The barmaid is thus described:

"Her head's a work of art, and, if her eyes
Be tired and ignorant, she has a waist;
Cheaply the Mode she shadows; and she tries
From penny novels to amend her taste;
And, having mopped the zinc for certain years,
And faced the gas, she fades and disappears."

Finally, Mr. Henley's volume gives us a group of "Epicedia," which includes his magnificent tribute "Reginæ Dilectissimæ Victoriæ," than which no nobler song was evoked by the death of the Queen.

"Think, when she passed,
Think what a pageant of immortal acts,
Done in the unapproachable face
Of time by the high, transcending human mind,
Shone and acclaimed
And triumphed in her advent! Think of the ghosts,
Think of the mighty ghosts: soldiers and priests,
Artists and captains of discovery,
God's chosen, His adventurers up the heights
Of thought and deed—how many of them that led
The forlorn hopes of the World!—
Her peers and servants, made the air
Of her death-chamber glorious! Think how they thronged
About her bed, and with what pride
They took this sister-ghost
Tenderly into the night!"

From this high level of superb imaginative utterance the whole long poem does not for a moment decline. Here is the voice of a laureate by divine right, needing no official distinction for its recognition. As Browning said, "Why crown whom Zeus hath crowned in soul before?" Among these commemorative pieces, the sonnet dedicated to the memory of Thomas Edward Brown, is so truthful a portrait as well as so beautiful a poem that it must be reproduced.

"He looked half-parson and half-skipper: a quaint,
Beautiful blend, with blue eyes good to see,
And old-world whiskers. You found him cynic, saint,
Salt, humourist, Christian, poet; with a free,
Far-glancing, luminous utterance; and a heart
Large as St. FRANCIS'S: withal a brain
Stored with experience, letters, fancy, art,
And scored with runes of human joy and pain.
Till six-and-sixty years he used his gift,
His gift unparalleled, of laughter and tears,
And left the world a high-piled, golden drift
Of verse: to grow more golden with the years,
Till the Great Silence fallen upon his ways
Break into Song, and he that had Love have Praise."

The volume that offers all these things, and many more of equal beauty, is a gift indeed.

To bend the bow of Ulysses, to take up once more the most pathetic and human of Greek tales, to restore the figure that Homer clothed with thought and wisdom, that Dante and Tennyson invested with new attributes of spiritual mystery — this has been the latest task of Mr. Stephen Phillips, and it falls fairly within the reach of his powers. Not an original poet, he has shown himself to be an imitative poet of remarkable parts, and particularly, both in his "Herod" and his "Paolo and Francesca," he has exhibited the capacity for reviving and fashioning in modern guise the old-world story about which the emotion of centuries has gradually collected. For a poet of his talent the selection of a subject is half the battle, and he has been as happy in his selection of the Ithacan wanderer as he was in his selection of the lovers of Rimini. "Ulysses" is a drama in a prologue and three acts. It is not Homer alone that the drama recalls, for Mr. Phillips is eclectic in his method, and no little of his inspiration in the present case has come from Germanic sources. The prologue is an echo of the "Prolog im Himmel" of "Faust," and in the first act — the parting from Calypso — there is not a little of the feeling of Tannhäuser in the Venusberg. The prologue is a distinctly unfortunate invention or imitation. The deep irony of Goethe's pantheon is missing, and we have instead such lumbering humor as the defence of Zeus, when twitted with his own escapades for the purposes of arousing his sympathies in behalf of the hero held captive in Ogygia.

"'Tis time that earthly women had their share
In this large bosom's universal care,
That Danaë, Leda, Leto, all had place
In my most broad beneficent embrace:
True that we gods who on Olympus dwell
With mortal passion sympathize too well."

We are glad to get past this luckless attempt at the serio-comic, and into the entirely serious tale of the hero. What is probably the finest passage of the poem is the outburst of Ulysses when he declares himself to Calypso.

"Then have the truth; I speak as a man speaks;
Pour out my heart like treasure at your feet.
This odorless amorous isle of violets,
That leans all leaves into the glassy deep,
With brooding music over noontide moss,
And low dirge of the lily-swinging bee,—
Then stars like opening eyes on closing flowers,—
Palls on my heart. Ah, God! that I might see
Gaunt Ithaca stand up out of the surge,
Yon lashed and streaming rocks, and sobbing crags,
The screaming gull and the wild-flying cloud:—
To see far off the smoke of my own hearth,
To smell far out the glebe of my own farms,
To spring alive upon her precipices,
And hurl the singing spear into the air;
To scoop the mountain torrent in my hand,
And plunge into the midnight of her pines;
To look into the eyes of her who bore me,
And clasp his knees who 'gat me in his joy,
Prove if my son be like my dream of him.
We two have played and tossed each other words;
Goddess and mortal we have met and kissed.
Now am I mad for silence and for tears,

For the earthly voice that breaks at earthly ills,
The mortal hands that make and smooth the bed.
I am an-hungred for that human breast,
That bosom a sweet hive of memories—
There, there to lay my head before I die,
There, there to be, there only, there at last!"

The second act is the descent into hell, and the third the return to Ithaca. This last act has all the familiar incidents of the swineherd, the nurse who recognizes her master by the boar's scar, the insolent mockery of the old man by the suitors, the sign of Athena, and the palace become a slaughter-house. This part of the story tells itself, and commands, as it has done for three thousand years, the rapt attention and the responsive tears of those to whom it is told. When the eyes grow dim as one pathetic incident after another is unfolded, it is to Homer that their tribute is paid rather than to Mr. Phillips, yet we would not be grudging of our admiration for the skill with which the English poet has made use of the material thus brought to his hand. He has made a poem that may be read (except for the prologue) with unalloyed satisfaction, and he has at the same time written a play that deserves to hold the stage, not merely as a dramatic curiosity, but as a permanent addition to the serious repertory of a regenerated English drama.

Six collections of verse in thirteen years is the record of Mr. Arthur Symons. The sixth collection, entitled "The Loom of Dreams," added to a re-issue of all that the author cares to preserve out of the other five, is given us in the two volumes of "Poems" now published. The occasion is consequently fitting to say a few words concerning the entire poetical product of this talented writer, rather than merely to give an example of his latest work. Mr. Symons is clearly a poet who will have to be reckoned with in future estimates of the recent period, by virtue of the exquisite delicacy and sensibility of a portion of his work, rather than by virtue of any special message or inspiration that may be gathered from his work as a whole. Considered as a whole, indeed, that work is so alien to English ideals of beauty and of conduct that it must be regarded as a "sport" rather than as a natural blossoming of English speech. Its frank sensuality and its morbid eroticism are characteristics reflected from the French *décadents* — from Baudelaire and Verlaine — rather than illustrations of the noble spiritual tradition of Shelley and Wordsworth and Tennyson. Mr. Symons remains in successive volumes, and with consistent purpose, what Rossetti and Browning and Mr. Swinburne were at moments only, the poet of the flesh. We forgive this trait in Rossetti on the score of his Italian blood and his marvellous artistry; we forgive it in Browning because it was coupled with robust intellectual vigor; we forgive it in Mr. Swinburne because it was only a passing phase — a boyish fling — redeemed a hundred times over by the exaltation of the spirit which is Mr. Swinburne's most marked quality. But the Puritan in us can hardly forgive a man who year

after year plays upon the strings of sense, and runs the whole gamut of carnal passion until, satiety being achieved, he can find no nobler refuge than a nauseating mixture of faint sensuality and religious mysticism. As long as he can hold to it, the motto of his song seems to be that of these lines from "Liber Amoris" — lines that derive directly from Baudelaire:

"What's virtue, Bianca? Have we not
Agreed the word should be forgot,
That ours be every dear device
And all the subtilties of vice,
And, in diverse imaginings,
The savour of forbidden things,"

Our quotation must close abruptly with the comma, because what follows is unfit for decent print. But even this sort of thing is better than the mawkish religiosity of the mood that succeeds.

"O Most High! I will pray, look down through the seven
Passionate veils of heaven,
Out of eternal peace, where the world's desire
Enfolds thee in veils of fire;
Holy of Holies, the immaculate Lamb,
Behold me, the thing I am!
I, the redeemed of thy blood, the bought with a price,
The reward of thy sacrifice,
I, who walk with thy saints in a robe of white,
And who worship thee day and night,
Behold me, the thing I am, and do thou beat back
These feet that burn on my track."

The feet are those of the dogs of sensual desire, but there is no real repentance in the prayer, only a subtler form of the self-indulgence that has brought this pitiful soul to so pitiful a pass. The unwholesome character of these poems by Mr. Symons has to be emphasized because their verbal magic is potent to charm even when they glorify what is most base in human nature. How pure and true a poet Mr. Symons can be at his best may be illustrated by these lovely verses written at Montserrat:

"Peace waits among the hills;
I have drunk peace,
Here, where the blue air fills
The great cup of the hills,
And fills with peace.

"Between the earth and sky,
I have seen the earth
Like a dark cloud go by,
And fade out of the sky;
There was no more earth.

"Here, where the Holy Graal
Brought secret light
Once, from beyond the veil,
I, seeing no Holy Graal,
See divine light.

"Light fills the hills with God,
Wind with his breath,
And here, in his abode,
Light, wind, and air praise God,
And this poor breath."

One more lyric, representing the author's latest work, must be quoted. It is called "The Crying of Water."

"O water, voice of my heart, crying in the sand,
All night long crying with a mournful cry,
As I lie and listen, and cannot understand

The voice of my heart in my side or the voice of the sea,
O water, crying for rest, is it I, is it I?
All night long the water is crying to me.

"Unresting water, there shall never be rest
Till the last moon droop and the last tide fail,
And the fire of the end begin to burn in the west;
And the heart shall be weary and wonder and cry like the sea,

All life long crying without avail,
As the water all night long is crying to me."

This seems to us one of the most beautiful things in English song; its tender pathos is fairly matched by the subtle music of the verse, and the result is quite beyond criticism. A very slender sheaf of such verse as this would outweigh all the contents of these two substantial volumes.

In the metrical freedom as well as in the natural imagery of the later work of Mr. Symons the attentive ear may catch echoes, not alone of Verlaine and his fellows, but also of the neo-Celtic movement in English poetry. Let us set by the side of the poem last quoted this stanza by another writer:

"O sands of my heart, what wind moans low along thy
shadowy shore?
Is that the deep sea-heart I hear with the dying sob at its
core?
Each dim lost wave that lapses is like a closing door:
'Tis closing doors they hear at last who soon shall hear no
more,
Who soon shall hear no more."

The two poems might have been written by the same hand, yet the one just illustrated is the work, not of Mr. Arthur Symons, but of Miss "Fiona Macleod." We take it from a recent selection of her songs, containing pieces both old and new, and entitled "From the Hills of Dream." Having made the one extract for the purpose of indicating a parallelism of sentiment and artistic method, we will make one more for the sake of its own sheer loveliness.

"Dim face of Beauty haunting all the world,
Fair face of Beauty all too fair to see,
Where the lost stars adown the heavens are hurled,
There, there alone for thee
May white peace be.

"For here where all the dreams of men are whirled
Like sere torn leaves of autumn to and fro,
There is no place for thee in all the world,
Who driftest as a star,
Beyond, afar.

"Beauty, sad face of Beauty, Mystery, Wonder,
What are these dreams to foolish babbling men—
Who cry with little noises 'neath the thunders
Of ages ground to sand,
To a little sand."

Simplicity of diction, subtlety of thought, and absolute sincerity are the qualities which give distinction to the poetry of Mrs. Alice Meynell. She publishes little because she is too severe a censor of her own work to allow it to stream forth unrestrained. Her own artistic conscience must be satisfied, and then the reader may say what he will. Her "Later Poems" constitute a volume even more slender than the earlier "Poems" that won the applause of such critics as Ruskin, Rossetti, and

Patmore. They include nothing quite equal to "Renouncement" and one or two other pieces of the earlier collection, but it is also true that they contain nothing that we would willingly spare. We quote "A Dead Harvest," one of the most exquisite of them all.

"Along the graceless grass of town
They rake the rows of red and brown,
Dead leaves, unlike the rows of hay,
Delicate, neither gold nor grey,
Raked long ago and far away.

"A narrow silence in the park;
Between the lights a narrow dark.
One street rolls on the north, and one,
Muffled, upon the south doth run.
Amid the mist the work is done.

"A futile crop; for it the fire
Smoulders, and, for a stack, a pyre.
So go the town's lives on the breeze,
Even as the sheddings of the trees;
Bosom nor barn is filled with these."

There are less than a score of pieces altogether, but they are of precious metal, almost without alloy.

Mrs. Meynell has spent the past winter in California, and has doubtless learned, among other things surprising to an Englishwoman, that the Pacific Coast has a stimulating intellectual atmosphere as well as a tonic physical climate. The number of far Western books that compel attention is rapidly increasing from year to year, and presages a possible future in which the region which the late Charles Dudley Warner called "our Italy" may charm us by art as it now charms us by nature. The volume of "Poems" by Miss Irenè Hardy has much of the characteristic Western breeziness and originality so attractive to the jaded senses of the older civilizations, yet it offers work which is by no means lawless in form, and which maintains the tradition of good English verse. We might emphasize its local coloring by a series of extracts, but prefer, on the whole, to find our illustrative example in a piece which savors of no time or place. It is a sonnet on the sonnet, which is a peculiarly difficult thing to write well enough to arouse more than a languid interest. Miss Hardy has done this difficult thing, as these lines attest:

"The sonnet is the violet of song,
A flower that springs responsive to the rain
Of tears, or to the heart when under strain
Of joy so deep that silence would do wrong
To life and love; then lyric phrases throng
The thought, intoning, rise and fall, — again,
Again, — like evening bells in low refrain,
As if the words the passion would prolong.
O thou that seekest to make this little flower
Bloom in thy garden-plot of poesy,
Behold how dear it was to laureate Kings
And plant thou, too, in sacred earth and bower;
And men shall love thee in the years to be
As one who loved and cherished loveliest things."

The "Ode for Forefathers' Day" which closes Miss Hardy's volume is peculiarly interesting as the tribute of a Western writer to the idealism upon which our nation was founded. It is also a noble poem, from which we gladly quote.

"As Homer saw the Prospect Wide, nor knew
The bounds by Nature set, nor dreamed nor thought to dream

How great man's mind should one day make it seem,
The Pilgrim Heroes, from their mount of vision, drew,
With eye of faith a far perspective, true
To God-given promise, yet to them too dim
For all surmise, except obedience to Him.
In a land they did not know, transplanted side by side,
Their love and hope and faith, these three, till now abide."

Another book of verse from the same far Western country is called "California Violets," and is the work of Miss Grace Hibbard. The title is aptly chosen, for modesty and dewy freshness are proper words to describe these unpretending lyrics. "A White Chrysanthemum" is a typical example.

"Last night beside my hearthstone
She sat in snowy dress;
The firelight touched her golden hair
With many a fond caress.

"She wore white autumn flowers,
Like frozen stars they seemed;
One flower she left, else I should think
Of angels I had dreamed."

Some verses on "The Man without the Hoe" are worth mentioning.

"No flights of fancy are his,
No flutterings up to the stars;
No beating of feeble hands
Upon Fate's unyielding bars.

"Sing not of chains unto him,
To the man who holds the hoe,
For mighty 's his brawny arm,
And powerful to o'erthrow.

"But pity, your pity, I crave,
For the man without the hoe.
Slender fingers, blue-veined brow,
Oh, many such one you know."

"The Arcadian Library" is a new series of small volumes of verse, and "The Watchers of the Hearth," by Mr. Benjamin Sledd, is the first volume. Mr. Sledd's verses are of the gentle contemplative sort, marked by an instinctive refinement, breathing a tempered melancholy and a delicate pathos. "The Wraith of Roanoke" is a good example.

"Like a mist of the sea at morn it comes,
Gliding among the fisher-homes, —
The vision of a woman fair;
And every eye beholds her there
Above the topmost dune,
With fluttering robe and streaming hair,
Seaward gazing in dumb despair,
Like one who begs of the waves a boon.

"Lone ghost, of the daring few who came
And, passing, left but a tree-carved name
And the mystery of Croatan:
And out of our country's dawning years
I hear the weeping of woman's tears:
With a woman's eyes I dimly scan
Day after day the far blue verge,
And pray of the loud un pitying surge,
And every wind of heaven, to urge
The sails that alone can succor her fate, —
The wigwam dark and the savage mate,
The love more cruel than cruellest hate, —
Still burns on her cheek that fierce hot breath, —
And the shame too bitter to hide in death."

The following exquisite descriptive bit must be added before taking leave of Mr. Sledd:

"Over the summer lands,
The blossoming clouds float by,—
Pure lilies flung from angel hands
On the broad blue deep of the sky;
Or caught on the mountain strands
In restless heaps they lie."

"The Soul-at-Arms and Other Poems," by Mr. James Robinson Smith, is a volume not unlike the preceding one in sentiment and refinement, although perhaps dealing with a more abstract order of ideas. But, however philosophical the burden of these verses, there is nearly always something to bring them into direct touch with concrete human life. This touch is more evident than usual in the following sonnet, with its impressive ethical lesson:

"The streets were angry on that starless night
With people hungry for their daily bread.
I stood confounded, till, above my head,
A pale-lit window drew me to its height.
A man was bending near a candle-light,
And when I asked him what he did, he said,
'Beside my wish for eating and my bed,
I make me learn a little English right.'
The crowd stood cursing its inhuman fate,
Or sat contented in its misery,
While he, as poor as they and starving, late
And early steers his chosen destiny.
We are what we set out for, and the great
And blest of old are with us as we try."

The sonnet and the quatrain are Mr. Smith's favorite forms, and the latter deserves illustration no less than the former.

"His better words are lonely as his ways,
Though human friendship is his great desire.
He dreams of olive peace through precious days,
But finds contentment in consuming fire."

Mr. Robert Bridges is known to a wide circle of readers as the pungent commentator upon books and manners who enlivens the pages of "Life." That he can turn a neat bit of verse is also fairly well known, although the extent of his versifying, as revealed by his newly-published "Bramble Brae," may prove to some a surprise. He courts the occasional, personal, or bookish muse, for the most part, although he sometimes resorts to the more general inspirations of natural beauty and the tender sentiment of the common human relations. His highest strain is reached in such a poem as "A Toast to Our Native Land."

"Huge yet alert, irascible yet strong,
We make our fitful way 'mid right and wrong.
One time we pour out millions to be free,
Then rashly sweep an empire from the sea!
One time we strike the shackles from the slaves,
And then, quiescent, we are ruled by knaves.
Often we rudely break restraining bars,
And confidently reach out toward the stars."

"Yet under all these flows a hidden stream
Sprung from the Rock of Freedom, the great dream
Of Washington and Franklin, men of old
Who knew that freedom is not bought with gold.
This is the Land we love, our heritage,
Strange mixture of the gross and fine, yet sage
And full of promise—destined to be great.
Drink to our Native Land! God Bless the State!"

We have often thought (and said) that some of the best of literary criticism is written in verse, and cer-

tain of the pieces by Mr. Bridges "Written in Books" would serve well to illustrate the proposition.

"Here is a forest tangle—
Rank weeds, luxuriant ferns, and giant trees,
All in a hoarse-voiced wrangle,
With creaking branches swaying in the breeze.
But if you care to listen,
Above the noise you'll hear the piping of a bird,
Gay feathers in the tree-tops glisten,
And over all the sweetest music ever heard."

One does not have to think long before realizing that this is a description of Mr. George Meredith's poetry. We will leave our readers to guess which particular sensational novelist of the day is described in the following couplet:

"He sits in a sea-green grotto with a bucket of lurid paint,
And draws the Thing as it isn't for the God of Things as they ain't!"

Mr. John Vance Cheney has a subtle lyrical gift, although we have sometimes thought that he exercised it too frequently or on too slight occasion. We do not have this thought in turning over the volume which he quite simply calls "Lyrics," for this volume is a selection from the best material of its predecessors, supplemented by a few poems now published for the first time. Being a selection only from a much larger mass of material, this volume has a high average quality, and should notably enhance Mr. Cheney's reputation. The nature-lyric is the species of composition which he most affects, and here is one of half a hundred examples.

"Mute the ferny woodland ways,
Hushed the merry meadow-lays;
Stillness all and heavy haze
Of the charmed August days.
In the hollow, on the steep,
Dwells a silence long and deep;
Not the smallest whisper, now,
Of the secrets of the bough;
In his glory hid, alone,
Sits the hill god on his throne."

"No great thing," the reader may say, and the reply must be, "Certainly not"—yet there is an elusive music in the lines that makes them seem very charming. With what gravity and justice of view Mr. Cheney can handle a more serious theme may be well illustrated by his lines on the death of the Queen.

"Answer the cabin and the hunting-shed
The voice of mourning in the royal halls;
The shadow crawls upon the crownèd head,
From out her palsied hand the sceptre falls.
So. Wrap her in the banner from her walls;
The word of sorrow, why should it be said?
Hark! up and down the earth gray honor calls,
And the long glories gather round her bed.
Through all the years her people have been fed,
Yea, the wild ox has fattened in her stalls;
To islands of the sea her lines have spread,
Proud sons of song have sung her madrigals.
Come, robe her not in white, and stand and weep;
Wrap round the banner-fold, and let her sleep."

It is interesting to place this tribute to the august shade of Victoria beside the tribute, more impassioned, but not more sincere, quoted from one of the Queen's own subjects in an earlier section of this review.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*An historian of
British India.*

The death, on February 6, 1900, of Sir William Wilson Hunter, deprived England of one of those builders of colonial empire to whose energies the nation owes much of her present greatness. Hunter's life, as portrayed by Mr. F. H. Skrine, exhibits a man of superior ability, with high purposes not unmixed with great personal ambition, gifted as a writer and rarely qualified as an organizer. His career may be divided logically into three distinct epochs. Born in 1840, in Scotland, equipped with a satisfactory education, he had to carve out his own fortune, and with characteristic energy he sought and won in open competition a modest place in the civil service of India. From 1862 to 1887 he remained with the Indian government, advancing step by step from a minor position to that of chief of the department of statistics and publication. His genius lay in the direction of literary presentation, and to his pen, more than to that of any other, Englishmen are indebted for a knowledge and appreciation of the vital conditions of Indian government. His monumental work, "The Imperial Gazetteer of India," furnished a fund of information unsurpassed in its time as an example of useful statistical compilation. This was, however, but one of his many activities; for not only was he an efficient worker in ordinary departmental administration, but he was constantly occupied in historical studies of Indian states and peoples, in the publication of books resulting from these studies, in the weekly production of leading articles for at least two papers in India, and in correspondence with London journals. His articles for the press are numberless, while of printed works some twenty complete volumes of descriptive writing and thirty-eight volumes of statistics testify to the intensive energy of the man. In 1883 Hunter returned to England, and immediately became an authority at home upon Indian questions, filling the position of an expert in this field for "The Times." Besides many biographies and histories written or edited in this last period, he had entered upon the preparation of a history of British India, of which the first volume was printed two years ago, and he was at work upon the second at the time of his death. Judging from the first volume, it is not too much to say that had he been permitted to complete the "British India" he would have ranked as one of the great historians of modern times, not perhaps in the way of detailed scientific examination, but in the power to grasp great causes and great movements, and in the ability to portray them in attractive form. Mr. Skrine's biography of Hunter is not impartial, and it is not scientific. The author was in a certain way a *protégé* of Hunter's, and is not free to adopt a critical attitude. Hunter, like other strong men, made many enemies and aroused much criticism; yet this does not appear in the present volume. He was of sufficient importance

to have merited an accurate historical biography, one that would have presented both sides of controverted questions. Nevertheless, the volume as it stands is wholly readable; and the author has at least done well in leaving much of his narrative to personal letters. These couched in Hunter's own attractive style are charming and valuable. (Longmans.)

*Italian politics
of to-day.*

A prophecy of the future of Italy, based upon the introductory chapters of "Italy To-Day" (Scribner), the joint production of Mr. Bolton King and Mr. Thomas Okey, would be a very gloomy one. It would, indeed, be difficult to draw a more sombre picture than that presented of the disordered national finances, the industrial distress, the weakness and irresolution of government, and in particular of the all pervading corruption in political circles. New York under Tweed was pure in comparison with the Italian government in its unblushing sale of important contracts and privileges. The utter lack of any principle of public honesty in government necessarily implies a national blindness to the enormity of the offense. In Italy, in truth, the student of history may easily discover in the corruption of to-day the elements that once constituted the essentials of social and political conditions in many of the petty states in former centuries. United Italy is a modern product. The absorption of many governments in one, the assertion of modern doctrines of political right, the adoption of the outward forms of a progressive state, are not the sole nor even the principal factors of strength and permanence. Italy is just realizing that formal unity in government is but the first step toward perfected nationality. Yet it is at least an evidence of progress that this fact is now fully grasped by the leaders in all domains of intellectual activity; and in this the authors find the greatest hope for the future. In their view, the vital necessity of the moment is not so much the enactment of remedial social legislation as the adoption by political parties of some definite ideals. The monarchy, deprived of the popularity which was its strength in the first years of union, is no longer a force binding Italy together. Parliamentary government, reinforced and purified by guiding principles, may still furnish the tie, but at present the Socialists are the only purists. Old ideals no longer exist, and, in the dearth of spiritual or uplifting causes, politics and corruption have become synonymous. National leaders are without honor and professedly without hope; they must give place to newer men of higher purpose. The signs are not wanting that such a change is imminent. In spite, therefore, of the candid and instructive exposition and analysis of the evils existent in the outward manifestations of Italian life, as they shape themselves in politics and in social movements, the thesis is maintained with vigor "that underneath the slough of misgovernment and corruption and political apathy there is a rejuvenated nation, instinct with the qualities

that make a great people." Where so much evil exists, the struggle for betterment must needs be severe, and it may be violent; but the future, it is asserted, is distinctly hopeful. In interest, clearness of treatment, and thoroughness of examination, the book is a valuable contribution to the study of Italian politics.

Nature, art, literature, and other matters.

A desire to cover too large a field is apparent in Mrs. Ellen Russell Emerson's "Nature and Human Nature" (Houghton). Literature, language, and art, including music, also come in for discussion. In her treatment of art, and symbolism in art, the author shows herself most at home, despite an occasional fanciful idea or far-fetched analogy. Her interpretation of the Laocoön as suggesting, in the serpents' undulating folds, "the gliding stanchless waves of the sea, against whose onward movement there is no barrier," is new to us. Were Poseidon the offended divinity in the case, this reading of the symbol would be more plausible. But the temptation to subtilize on art, as Lessing says in his "Laokoon," sometimes leads one into whimsical theories. As an interpreter of nature, Mrs. Emerson is helpful. Passing to letters, she asserts that when a poet willingly becomes a translator of another's verse, he thereby stands confessed as a minor poet. Hence she refuses to recognize Longfellow and Bryant as great poets. Leaving Pope out of the account, does she forget that Goethe and Schiller and Browning also tried their hand at translating? Or would she deny greatness to them as well? Evidently not; for she afterwards speaks of Browning in the same breath with Shakespeare, ascribing to both the "balance of heart and brain" that marks the true poet. The writer's thought, it must be said in conclusion, suffers for lack of terseness and incisiveness in its presentation. We choose, almost at random, a sentence that cries out for the pruning-knife,—"Interpretation of the sublimity of an uplift of rock, forest, and tableland is product of a vision dependent on the soul's sight, and sublimity is not more intrinsic to mountainous scenery than is color to a garden of flowers." The Gallicism in the following is so harsh, and so unnecessary, as to merit censure,—"Scientific discovery, indeed, has laid its axe to the root of many errors, and among which the error of self-importance is not the least conspicuous." May linguistic discovery soon lay its axe to the root of this error of speech! A number of new or little-used words, as "sculptuary" (*i. g.* sculpture), "bolide," "landscapist," are encountered in Mrs. Emerson's pleasant pages.

A defender of the Jewish race.

The title "The Jew as a Patriot" (Baker & Taylor Co.) fitly describes the little book which the Rev. Mr. Peters, a Baptist clergyman of New York, has packed full of statistics illustrating the leadership of men of Hebrew birth or lineage in the world's enterprises. His object is to furnish a thesis in

reply to Mark Twain's magazine article, which presented the Jew as "charged with a patriotic disinclination to stand by the flag as a soldier," and as "by his make and his ways, substantially a foreigner wherever he may be." Mr. Clemens's subsequent apology was but partial, in saying as he did that when publishing his article he "was ignorant, like the rest of the Christian world, that the Jew had a record as a soldier." Mr. Peters's rapid summary of the patriotic record made by the Jews in the American Civil War merely states facts which were well known to those engaged in that war, and Mr. Clemens's confession of ignorance should not have attempted to screen itself behind what he imagined to be "the rest of the Christian world." But Mr. Peters shows, further, an equally creditable record of Hebrew patriotism, military, civil, political, and financial, in the earlier wars of the American republic, and also in the history of several of the leading states of Continental Europe. So far from being singled out for reproach in any respect, the Jew is entitled to especial credit for not suffering his patriotism to be in any degree weakened by the cosmopolitan character which the accidents of history have imposed upon his race. His universal patriotism, local wherever the Jew himself becomes locally domiciled, entitles him to the high encomium of a true "citizen of the world"; and this characteristic has been well illustrated in Mr. Peters's monograph. In his zeal for his chosen clients, our author goes further, and in a concluding chapter expounds generally the indebtedness of the world to the Jewish race. In one chapter, occupying nine pages, personal examples of their preëminence in poetry and the drama, in music, art, and science, in law, history, and criticism, are furnished in profusion. "No man," he says, "needs to apologize for belonging to a race which has produced such poets." And on the subject of the Hebrews as money-makers, his statistics show that they are, in the great mass, people in poor and humble circumstances, and that the great capitalists among them are but few. America, whose fair and impartial treatment of her Hebrew citizens has done much to atone for the slights put upon this proscribed race before the advent of the Great Republic, now adds generosity to her justice in the publication of this brief but earnest tribute to their great ability and patriotism.

A history of little Wales.

The little mountainous country of Wales has had a history full of tragedy, war, and romance. It has been involved in the political ambitions of several races, and of many kings. It conquered, and was conquered repeatedly, until it was finally swallowed up politically by the crown of England. Mr. Owen M. Edwards of Oxford makes the first attempt to present in a single volume, in the "Story of the Nations" series (Putnam), a continuous history of Wales from ancient times down to the present day. A Welshman himself, he was able to make use of

the original documents for some of the more disputed portions of this long stretch of history. The first half of his book sketches the rise and fall of the princely caste in a very condensed form. In fact, this part of the volume suffers from too great condensation. The reader labors continually under the disadvantage of not knowing enough of the great facts of the period which the writer too often takes for granted as familiar to him. The second part of the volume, sketching the rise of a self-educated and self-governing peasantry, does not present the same difficulty for the reader. It rounds up the history in a more completed form, and gives a more definite idea of the sequence of events and their relations the one to the other. Principal Rhys of Oxford has given us our best history of the period of the formation of the Welsh people, and Mr. Seeborn has expounded in detail their early social history. Consequently Mr. Edwards has passed lightly over these two themes. With the almost necessary condensation of the volume, it nevertheless gives us the best single-volume history of one of the hardiest and most substantial little peoples of the Old World.

Mr. Jones's
play of
"The Liars."

Mr. Henry Arthur Jones's new comedy of "The Liars" (Macmillan) will add its mite to the discussion

of that perpetually unsettled problem in casuistry, whether or not falsehood is ever justifiable. Here a woman, eager for attention and praise, is wedded to a man miserly in his affections. A mighty traveller, who has won the plaudits of all Britain by his conduct during a ticklish time in Africa, returns to civilization and falls desperately in love with the half-neglected wife. She plays with fire long enough to be found in his company at a riverside inn, about to dine with him. The discoverer, her brother-in-law, telegraphs the husband. Friends of hers arriving just after, the wife returns home, and one of the friends, the peacemaker of the book, dines with the lover instead. Then everyone unites to lie the wife out of her scrape,—some of them men of the utmost probity, who still find it impossible to disclose facts which may have so tragic an ending for so comic an episode. The plot is ingenious, the conversation is brilliant without being surcharged with impossible epigram, the final curtain is well contrived, and the play is sufficiently analytical and involved to make an intellectual appeal. Its popularity is sufficiently attested by the fact that it held the boards of the Criterion Theatre in London for a year or more in 1897–8, Mr. Charles Wyndham appearing as the "peacemaker" of the cast. Still, the work is not in Mr. Jones's best manner. It lacks those flashes of satire which so brilliantly exposed the weaknesses of the British middle classes, concerning itself only with the follies of the aristocracy. It points no moral higher than the inexpediency of being caught, or the expediency of treating one's wife with due consideration. But it is still a great advance on

the dramatic work of a generation ago, and brings to the American a sharper realization of the unfortunate condition of dramatic affairs in his own country.

Essays upon
Florentine and
Italian history.

Professor Pasquale Villari's "Two First Centuries of Florentine History" (Scribner) has become so well

known since the appearance of the two-volume edition in 1895, that an extended review of the work in its new single-volume form is not necessary. The present issue of the book hardly attains to the dignity of a second edition. The chronicle of the pseudo Brunetto Latini has been omitted; otherwise there is no change in the text. Page for page, word for word, the matter is the same, even as simple a slip as that on page 158, where the name of Frederick I. has crept into the text, obviously in the place of Henry VI., is retained. So also the many offenses of the translator against ordinary English usage,—conspicuously on the title-page,—have been left untouched. It may be well to repeat, however, this much of what has been said before. The book is not a history of Florence, as the title might lead one to suppose. It is rather a collection of brilliant and valuable essays upon Florentine and Italian institutions that have appeared before in various Italian journals,—the dates of publication ranging over a period of nearly thirty years. The author, however, has never taken the trouble to rewrite these articles in the light of the subsequent work of such investigators as Capponi, Hartwig, Scheffer Birchorst, and others. Other than an occasional foot-note, no use has been made of this new material.

First of modern
landscape artists.

Fifth among the numbers of the "Artist's Library" (Longmans), edited by Mr. Laurence Binyon, is

Mr. C. J. Holmes's volume on Constable. As in the preceding volumes, a pleasantly written biography of the painter, drawn in this case from the inclusive work of Leslie, precedes an extended critical survey of his work. It is unfortunate that Mr. Holmes should be obliged—compelled is perhaps the better word—to defend his painter from the attacks upon his art and method which Ruskin's enthusiasm for Turner caused him to make; but it is a pious duty, and is well performed. The delight with which Constable's work was received in France long before he had been accorded the praise his genius deserved in his own England might have warned Mr. Holmes against making too much of the state of painting in Great Britain at the time, and the cautious reader will receive his dicta on the superiority of British art with some allowances for patriotic fervor. But he is right in calling Constable the first of the moderns in landscape, and doubly right in bringing forward proofs of his real veneration and regard for his predecessors, however much he departed from them. The book concludes with twenty-four reproductions, in half-tone, of Constable's most characteristic work.

*The life of
a holy man
of England.*

The life of "Monsieur Vincent," by Mr. James Adderley, following the life of St. Francis by the same author in the "Lives of Holy Men" series (Longmans), has less of vital interest than the earlier volume. A life given up in great measure to purely administrative details, however fruitful of good and however significant in the development of civilization, does not easily lend itself to the purposes of the story-teller. In the opening chapter, Mr. Adderley says: "We admire the capacity and wonder at the genius of men who are able to conceive and carry out just one piece of work in a lifetime; John Howard, the reformer of prisons; John Wesley, the popularizer of the Gospel; Lord Shaftesbury, the friend of the over-worked women and children; Dr. Pusey, the reviver of the belief in Church and Sacraments. What are we to think of a single man who combined the work of all these and more besides?" What St. Vincent accomplished in these various directions is told simply, with some little incidental comparison of his methods with the methods of social and religious reformers of our time, and not always to the credit of the latter. If Mr. Adderley errs as a biographer, it is in his uncritical attitude toward his hero, an attitude perhaps made necessary by the narrow limits imposed upon him in compressing so much into so small a book.

BRIEFER MENTION.

The new edition of "Studies of the Greek Poets," by John Addington Symonds, is reprinted unchanged, and means nothing more than that the earlier impression had become exhausted. We are glad that the demand for this sterling work requires a new edition every few years, for it is the best book of its kind in the language, and has done incalculable service to students of literature in revealing to them the ethical and æsthetic aspects of Greek poetry. It does not say the final word of scholarship upon the subject, but it does have the rare power of arousing interest and enthusiasm. There are two volumes, imported by the Messrs. Macmillan.

Three new Baedekers have just been imported by Messrs. Charles Scribner's Sons. The "Egypt" is a remodeled edition, bringing into a single volume the greater part of the matter which has hitherto filled the two devoted to "Upper Egypt" and "Lower Egypt." The text has been curtailed about one-third, and brought down to date. Khartoum again takes its place among the towns to be visited, and may be reached by a *train de luxe* on the Soudan Military Railway. The "Great Britain" is the fifth edition of the work first published about twelve years ago, and has been revised by Mr. J. F. Muirhead, the original author. A separate "Scotland" is promised at no distant date. The "Southern Germany," comprising Württemberg and Bavaria, is now separated from its former association with Austria, and becomes itself a volume of respectable dimensions. These manuals need no recommendation. They are, as they always have been, quite *hors concours*, incomparably the best ever prepared for the convenience of the traveller.

NOTES.

"Henry Esmond," in two volumes, has just been added to the Dent-Macmillan edition of Thackeray.

"The Self-Educator in English Composition," by Mr. G. H. Thornton, is published by Messrs. Thomas Y. Crowell & Co.

Messrs. T. Y. Crowell & Co. have in press for immediate publication the authorized edition of Count Tolstoi's new book, "What Is Religion?"

Mr. W. R. Jenkins sends us, in the series of "Contes Choisis," a volume by M. François Coppée, entitled "Le Morceau de Pain et Autres Contes," edited by Mr. G. Castegnier.

Mr. Harlan Hoge Ballard is the latest of our Virgilian translators, and his version of the first half of the "Æneid," in English hexameters, is now published by Messrs. Houghton, Mifflin & Co.

Mr. M. Oppenheim's new edition of "The Spanish Conquest in America" by Sir Arthur Helps, has reached the second of its four projected volumes. The work is published by Mr. John Lane.

"The Letters of Hugh, Earl Percy, from Boston and New York, 1774—1776," edited and annotated by Mr. Charles Knowles Bolton, will be issued this month in a limited edition by Mr. Charles E. Goodspeed, Boston.

Mr. William S. Lord of Evanston, Illinois, has in press for early issue a volume of poems by Mr. John McGovern, a selection of "Love-Story Masterpieces" chosen by Mr. Ralph A. Lyon, and a book of "Line o' Type Lyrics" by Mr. Bert Leston Taylor.

A new edition, revised and supplemented by much new matter, of "The Book Lover," by Mr. James Baldwin, is published in charming form by Messrs. A. C. McClurg & Co., attesting the continued and deserved popularity of that helpful little work.

A second series of "Pen Pictures from Ruskin," selected and arranged by Miss Caroline A. Wurtzburg, is added to the charming little "Pensées Series," published in this country by Messrs. Longmans, Green, & Co. "Places, nature studies, and things in general," are dealt with in the present selection.

Three new "Temple Classics" (the first to reach our table for some time) have just been sent us by the Macmillan Co. They include a new translation, made by Mr. W. V. Cooper, of Boethius's "The Consolation of Philosophy"; Bunyan's "The Holy War," edited by Mr. W. H. D. Rouse; and the Plays of Goldsmith, annotated by Mr. Austin Dobson.

Four new volumes of the "Temple Bible" are sent us by the J. B. Lippincott Co. They are as follows: "Isaiah," edited by the late A. B. Davidson; "Ezra, Nehemiah, and Esther," edited by Dr. J. Wilson Harper; "The Johannine Books," edited by the Rev. Canon Benham; and "Hebrews, Peter, James, and Jude," edited by Dr. J. Herkless.

An excellent text-book of "Modern Chemistry with Its Practical Applications," by Mr. Fredus N. Peters, is published by Messrs. Maynard, Merrill & Co. It is a handsomely-printed book, with its contents well-arranged, and, while essentially descriptive in its method, pays due attention to the laboratory aspect of the science. A novel feature, which we note with interest, is a glossary of alchemistic terms for the use of students who venture upon a course of reading in the history of chemistry. We should hardly have known where to

look, for example, if we had wanted to know what draco mitigatus was, or pulvis angelicus. Here we may learn that they were, respectively, mercurous chloride and antimony oxychloride.

The eightieth birthday of our "grand old man" of American letters, the Rev. Edward Everett Hale, has been signaled by the Outlook Co. by their publication of a "birthday edition" of "The Man without a Country." Thick paper and generous margins make a volume of reasonable dimensions, which has a full-length portrait of the venerable author of this famous tale.

Messrs. Tennant & Ward, New York, publish an exquisite edition of "The Lady Poverty," translated and edited by Mr. Montgomery Carmichael. This thirteenth century allegory, called the "Sacrum Commemium," tells of St. Francis and how he wooed his chosen bride. It is the work of a Franciscan monk, possibly Giovanni da Parma, although the present editor rejects that ascription. This is the first English translation of the book.

The "thin paper edition" of reprints, published by Mr. George Newnes, and imported into America by the Messrs. Scribner, is extended by five new volumes, three of which are a set of Shakespeare according to the traditional threefold classification. The fourth is "The Poems and Songs of Robert Burns," and the fifth is Motteux's translation of "Don Quixote." The volumes are easily pocketable, although they average not far from a thousand pages each.

Five volumes of modern language texts come to us from the American Book Co., as follows: "Das Spielmannskind" and "Der Stumme Ratsherr," by W. A. Riehl, edited by Mr. George M. Priest; "Der Prozess" and "Einer Muss Heiraten," by R. Benedix, edited by Mr. M. B. Lambert; "Der Bibliothekar," by Gustav von Moser, edited by Mr. William A. Cooper; an abridgment of Daudet's "Tartarin de Tarascon," edited by Mr. C. Fontaine; and a volume of selected stories from Daudet, edited by Mr. T. Atkinson Jenkins.

The second volume of the "Florilegium Latinum," edited by Mr. Francis St. John Thackeray and Mr. Edward Daniel Stone, and published by Mr. John Lane, is devoted to the Victorian poets. The Latin translations are set opposite the English originals, and are the work of upwards of forty scholars, among whom the editors of the volume occupy a conspicuous place. Tennyson has been the chief victim of these classical assaults, with Arnold for a good second. The translations include numerous examples of American poets, including Longfellow, Bryant, Emerson, Whittier, Lowell, Holmes, Sill, Saxe, Mr. Bret Harte, and Mr. John Hay.

TOPICS IN LEADING PERIODICALS.

May, 1902.

Academic Life, Pleasant Incidents of. D. C. Gilman. *Scribner*.
Alps, Over the, in a Diligence. E. R. Pennell. *Lippincott*.
America as a Peacemaker. Frederic Emory. *World's Work*.
American Invasion, Beyond the. *World's Work*.
America's Recent Military Lessons. W. H. Carter. *No. Am.*
Anarchy, Treatment of. W. M. Salter. *Atlantic*.
Anglo-Japanese Alliance. J. P. Dolliver. *North American*.
Argentina, Public Debt of. A. B. Martinez. *No. American*.
Arid Southwest, Reclaiming the. R. M. Barker. *Forum*.

Art, Amateur, in Early New England. Grace Peck. *Harper*.
Art College, Proposed American, in Rome. *North American*.
Art Schools, French Industrial. J. Schoenhof. *Forum*.
Autograph Collector, Meditations of. A. H. Joline. *Harper*.
Banking Methods, New. W. J. Boies. *World's Work*.
Black, Wm., Visit of to America. Sir W. Reid. *Harper*.
British Purchases of War Supplies in the U. S. *No. American*.
Chivalry, The Modern. John Corbin. *Atlantic*.
Churches, Are they Declining. Chas. Graves. *World's Work*.
Civic Improvement. Sylvester Baxter. *Century*.
Collegiate Conditions in the U. S. C. F. Thwing. *Forum*.
Commercial Education, Higher. J. L. Laughlin. *Atlantic*.
Commonwealths, Old, Rebuilding of. W. H. Page. *Atlantic*.
Democracy, Hidden Weakness in. Vida Scudder. *Atlantic*.
Disarmament Trust, The. Rollo Ogden. *Atlantic*.
Eden, Past and Present. C. C. Abbott. *Lippincott*.
Exporting Wheat, Fallacy of. C. C. Bovey. *Rev. of Reviews*.
Fish-Destroyers, Marine. W. C. McIntosh. *Harper*.
Fishes, Food for. Frank H. Sweet. *Lippincott*.
Fiske, John. T. S. Perry. *Atlantic*.
Forestry, American: A New Career. J. R. Smith. *Forum*.
French Academy, The. O. G. Guerlac. *Lippincott*.
Funston, A Defence of. Mark Twain. *North American*.
Garden, Old, Story of an. Jane W. Guthrie. *Harper*.
Gardiner, Samuel Rawson. J. F. Rhodes. *Atlantic*.
Georgia's Educational Center. Leonora Ellis. *Rev. of Reviews*.
German Chancellors, Four, Conversations with. *Century*.
Germany, Our Future Relations with. *World's Work*.
Hedin, Sven, in Central Asia. J. Scott Keltie. *Harper*.
Infinitely Small, Study of the. John Trowbridge. *Atlantic*.
Industrialism and Literature. C. A. Smith. *World's Work*.
Industrial Position, Our. Henry Gannett. *Forum*.
Isthmian Canal Routes, Choice of. J. T. Morgan. *No. Amer.*
Italy of Virgil and Horace. Elizabeth Pennell. *Harper*.
Italy, Taxation and Business in. Wolcott Calkins. *Forum*.
Jackson, Stonewall, Recollections of. *Lippincott*.
Japan's Financial System. M. Matsukata. *North American*.
Jordan, President, of Stanford. F. B. Millard. *World's Work*.
Longevity in our Time. Roger S. Tracy. *Century*.
Milk Supply, Pure, Problem of. H. D. Chapin. *Forum*.
Moon, Is it a Dead Planet? W. H. Pickering. *Century*.
Muskallonge, Fight with a. J. R. Rathom. *Scribner*.
Navy, Our New. G. W. Melville. *Review of Reviews*.
Negro and Higher Learning. W. S. Scarborough. *Forum*.
North Sea Smack, On a. J. B. Connolly. *Scribner*.
Pension Systems, Comparative. Frederick Fenning. *Forum*.
Player, Recollections of a. J. H. Stoddart. *Century*.
Professorial Office, Degradation of. G. T. Ladd. *Forum*.
Prohibition Movement in Canada. J. P. Gerrie. *Rev. of Revs.*
Prussia, Polish Problem in. W. von Schierbrand. *Forum*.
Queen of Roumania, Summer Life of. *Century*.
Rhodes, Cecil John. W. T. Stead. *Review of Reviews*.
Rhododendron Culture in Am. Frances Duncan. *Atlantic*.
Road, Charm of the. James H. Hyde. *Harper*.
Russia, Impressions of. Henry Cabot Lodge. *Scribner*.
Salt Sea in the Desert, A Dry. *World's Work*.
Social Secretary, The. Maud Nathan. *World's Work*.
Southwest, The Great. Ray S. Baker. *Century*.
Spain, Situation in. Sydney Brooks. *North American*.
Stanford University. Will Irwin. *World's Work*.
Swinburne, Mr. Edmund Gosse. *Century*.
Tiaza, Kálmán, Builder of Modern Hungary. *Rev. of Reviews*.
Title Registration, to Real Property. W. C. Mains. *Forum*.
Trout Fishing in Faros Islands. Elizabeth Taylor. *Atlantic*.
United States, Opportunity of. A. Carnegie. *No. American*.
Untidiness, Our Public. A. D. F. Hamlin. *Forum*.
Vision, The Act of. Raymond Dodge. *Harper*.
Voice, Appearance of the. E. W. Scripture. *Century*.
Wage-Earning School Children in England. T. Burke. *Forum*.
War-Ship, American, A Charmed. J. R. Spears. *Harper*.
Washington Society. Henry Loomis Nelson. *Century*.
Whitney, William C. W. J. K. Kenny. *World's Work*.
Whittier's, A Noteworthy Letter of. W. L. Phelps. *Century*.
Wild Life Photography. Bernard Meiklejohn. *World's Work*.
Woman and her Sphere. Duchess of Sutherland. *No. Amer.*
Working Man, Way of the. Cy Warman. *North American*.

LIST OF NEW BOOKS.

[The following list, containing 110 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Memoirs of François René, Vicomte de Chateaubriand, Sometime Ambassador to England. Being a translation by Alexander Teixeira de Mattos of the *Mémoires d'Outre-Tombe*. In 6 vols. Vols. I. and II., illus. in photogravure, etc., large 8vo, gilt tops, uncut. G. P. Putnam's Sons.
- Old Diaries (1881-1901). By Lord Ronald Sutherland Gower. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 419. Charles Scribner's Sons. \$4.50 net.
- Ellen Terry and her Sisters. By T. Edgar Pemberton. Illus., 8vo, gilt top, pp. 314. Dodd, Mead & Co. \$3.50 net.
- Thomas Henry Huxley. By Edward Clodd. 12mo, uncut, pp. 252. "Modern English Writers." Dodd, Mead & Co. \$1. net.

HISTORY.

- The Old Royal Palace of Whitehall. By Edgar Sheppard, D.D. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 415. Longmans, Green, & Co. \$7.50.
- History of Scotland. By P. Hume Brown, M.A. Vol. II., From the Accession of Mary Stewart to the Revolution of 1689. With maps, 12mo, uncut, pp. 464. "Cambridge Historical Series." Macmillan Co. \$1.50 net.
- Companion to English History (Middle Ages). Edited by Francis Pierrepont Barnard, M.A. Illus., 8vo, pp. 372. Oxford University Press. \$2.90 net.
- A History of Slavery in Virginia. By James Curtis Balagh. 8vo, uncut, pp. 160. "Johns Hopkins University Studies." Baltimore: Johns Hopkins Press. \$1.50.

GENERAL LITERATURE.

- Some Unpublished Letters of Horace Walpole. Edited by Sir Spencer Walpole. With photogravure portraits, 8vo, gilt top, uncut, pp. 113. Longmans, Green, & Co. \$1.50 net.
- Selected Essays and Addresses by Sir James Paget. Edited by Stephen Paget, F.R.C.S. Large 8vo, pp. 445. Longmans, Green, & Co. \$5.
- Letters to an Enthusiast: Being a Series of Letters Addressed to Robert Balmanno, Esq., of New York, 1850-1861. By Mary Cowden Clarke; edited by Anne Upton Nettleton. Illus. in photogravure, 8vo, uncut, pp. 345. A. C. McClurg & Co. \$2.50 net.
- The Empire of Business. By Andrew Carnegie. With photogravure portrait, large 8vo, uncut, pp. 345. Doubleday, Page & Co. \$3. net.
- Translations from Lucian. By Augusta M. Campbell-Davidson, M.A. 12mo, gilt top, uncut, pp. 256. Longmans, Green, & Co. \$2.
- Shakespeare Studies in Baconian Light. By Robert M. Theobald, M.A. 8vo, pp. 499. Charles Scribner's Sons. \$4.20 net.
- Bacon and Shakespeare Parallelisms. By Edwin Reed, A.M. Large 8vo, uncut, pp. 441. Boston: Charles E. Goodspeed. \$2.50 net.
- Francis Bacon Our Shakespeare. By Edwin Reed, A.M. With frontispiece, large 8vo, uncut, pp. 242. Boston: Charles E. Goodspeed. \$2. net.
- Sister Beatrice, and Ardiane and Barbe Bleue: Two Plays. Trans. into English verse from the manuscript of Maurice Maeterlinck by Bernard Miall. 12mo, gilt top, uncut, pp. 183. Dodd, Mead & Co. \$1.20 net.
- The Lady Poverty: A XIII. Century Allegory. Trans. and edited by Montgomery Carmichael. With photogravure frontispiece, 16mo, gilt top, pp. 209. New York: Tennant & Ward. \$1.75 net.
- The Book Lover: A Guide to the Best Reading. By James Baldwin. Revised edition, with new lists and additional material. 16mo, gilt top, uncut, pp. 293. A. C. McClurg & Co. \$1. net.
- Florilegium Latinum: Translations into Latin Verse. Edited by Francis St. John Thackeray, M.A., and Edward Daniel Stone, M.A. Vol. II., Victorian Poets. 12mo, gilt top, uncut, pp. 299. "Bodley Anthologies." John Lane. \$2. net.
- Captain Jinks of the Horse Marines: A Fantastic Comedy in Three Acts. By Clyde Fitch. Illus., 8vo, gilt top, uncut, pp. 167. Doubleday, Page & Co. \$1.25 net.

- A Hero, Jean Valjean. By William A. Quayle. With frontispiece, 12mo, pp. 43. Jennings & Pye. 30 cts.
- The Kingdom of the Invisible. By Mary Platt Parmele. 12mo, pp. 44. New York: Irving Press. Paper.
- A Book of Epigrams. Gathered by Ralph A. Lyon. 16mo, pp. 24. Evanston: William S. Lord. 25 cts. net.

NEW EDITIONS OF STANDARD LITERATURE.

- Shakespeare's Works. In 3 vols., with photogravure frontispieces, 18mo, gilt tops. Charles Scribner's Sons. \$3.75 net.
- Works of Lord Byron. New, revised, and enlarged edition. Poetry, Vol. V. Edited by Ernest Hartley Coleridge, M.A. Illus. in photogravure, 8vo, gilt top, uncut, pp. 639. Charles Scribner's Sons. \$2.
- Henry Esmond. By W. M. Thackeray; edited by Walter Jerrold; illus. by C. E. Brock. In 2 vols., 12mo, gilt tops, uncut. Macmillan Co. \$2.
- Poems and Songs of Robert Burns. With notes and glossary. With photogravure frontispiece, 18mo, gilt top, pp. 580. Charles Scribner's Sons. \$1.25 net.
- Don Quixote de la Mancha. Trans. from the Spanish of Miguel de Cervantes Saavedra by Motteux. With photogravure frontispiece, 18mo, gilt top, pp. 794. Charles Scribner's Sons. \$1.25 net.
- Temple Bible. New vols.: Book of Isaiah, edited by A. B. Davidson, D.D.; Books of Ezra, Nehemiah, and Esther, edited by Wilson Harper, D.D.; The Johannine Books, edited by the Rev. Canon Benham, D.D.; Hebrews, and the Epistles General of Peter, James, and Jude, edited by J. Herkless, D.D. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.
- The Spanish Conquest in America. By Sir Arthur Helps. New edition, edited by M. Oppenheim. In 4 vols.; Vol. II., 12mo, uncut, pp. 365. John Lane. \$1.50.
- The Unit Library. First vols.: Goldsmith's Vicar of Wakefield, Sterne's Sentimental Journey, Darwin's On the Origin of Species, and Emerson's English Traits. Each 16mo. London: The Unit Library, Ltd.
- The Man without a Country. By Edward Everett Hale. "Birthday" edition; with frontispiece, 8vo, gilt top, uncut, pp. 97. New York: The Outlook Co. \$1. net.
- Pen Pictures from Ruskin. Selected and arranged by Caroline A. Wurtzburg. Second series; with portrait, 24mo, gilt top, uncut, pp. 196. Longmans, Green, & Co. \$1.

POETRY AND VERSE.

- India's Love Lyrics. Collected and arranged in verse by Laurence Hope. 12mo, gilt top, uncut, pp. 173. John Lane. \$1.50 net.
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- That Old Kitchen Stove. By David Harold Judd. Illus., 12mo, pp. 21. Abbey Press. 50 cts.

FICTION.

- The Hound of the Baskervilles: Another Adventure of Sherlock Holmes. By A. Conan Doyle. Illus., 12mo, pp. 249. McClure, Phillips & Co. \$1.25.
- A Double-Barrelled Detective Story. By Mark Twain. Illus., 12mo, gilt top, uncut, pp. 179. Harper & Brothers. \$1.50.
- Scarlet and Hyssop. By E. F. Benson. 12mo, pp. 374. D. Appleton & Co. \$1.50.
- The Lady Paramount. By Henry Harland. 12mo, gilt top, uncut, pp. 292. John Lane. \$1.50.
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- Many Waters: A Story of New York. By Robert Shackleton. 12mo, pp. 372. D. Appleton & Co. \$1.50.
- The Opponents. By Harrison Robertson. 12mo, gilt top, uncut, pp. 355. Charles Scribner's Sons. \$1.50.
- The Mississippi Bubble. By Emerson Hough. Illus., 12mo, pp. 452. Bowen-Merrill Co. \$1.50.
- The Misdemeanors of Nancy. By Eleanor Hoyt. Illus., 12mo, uncut, pp. 213. Doubleday, Page & Co. \$1.50.
- Michael Ferrier. By E. Frances Poynter. 12mo, gilt top, pp. 307. Macmillan Co. \$1.50.

- The Heroine of the Strait: A Romance of Detroit in the Time of Pontiac. By Mary Catherine Crowley. Illus., 12mo, pp. 373. Little, Brown, & Co. \$1.50.
- The Catholic: A Tale of Contemporary Society. 12mo, uncut, pp. 363. John Lane. \$1.50.
- The Coast of Freedom: A Romance of the Adventurous Times of the First Self-Made American. By Adèle Marie Shaw. 12mo, pp. 466. Doubleday, Page & Co. \$1.50.
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- Egypt: A Handbook for Travellers. Edited by Karl Baedeker. Fifth remodelled edition; illus., 18mo, pp. 408. Charles Scribner's Sons. \$4.50 net.
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RELIGION.

- St. Francis of Assisi: Six Addresses in Lent. By Rev. J. H. McIlvaine, D.D. 16mo, uncut, pp. 153. Dodd, Mead & Co. 85 cts. net.

SCIENCE.

- Fragments in Philosophy and Science: Being Collected Essays and Addresses. By James Mark Baldwin. 8vo, gilt top, uncut, pp. 389. Charles Scribner's Sons. \$2.50 net.
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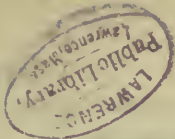
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THE DIAL, Fine Arts Building, Chicago.

No. 382. MAY 16, 1902. Vol. XXXII.

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BRET HARTE.

It was nearly a quarter of a century ago that Bret Harte, then close upon forty years of age, received an appointment in the consular service of the United States, and went abroad to live. He probably had little thought at the time that his self-expatriation would be prolonged for twenty-four years, and that he would die in a foreign country. His first public service was at Crefeld, but after two years he was

transferred to the important consulate at Glasgow, where he remained until 1885, when the spoilsmen demanded his place, and he became a victim of our grotesque national system of consular appointments. He found life in Great Britain so comfortable that he decided to remain. His reputation as a man of letters was so great that his pen assured him an income for as long as he should be able to use it; he was, moreover, one of the few American writers of his time who were as popular in England as at home. He even had a following upon the Continent, especially in Germany, and his stories had been translated into many languages. So he removed from Glasgow to London, made himself a home in the capital city of our race, and enjoyed life for something over twenty years longer. When he died, on the fifth of this month, he was in his sixty-third year.

Bret Harte's reputation as a writer was fully made when he went abroad in the seventies, and it was curiously like the more recent reputation of Mr. Rudyard Kipling. In other words, it was based upon a mastery of the short story, upon a gift of vivid realism in the portrayal of striking types of character found far from the conventional environment of old societies, and upon a knack of easy rhyming of a sort now humorous, now pathetic, which occasionally stirred the deeper emotions. The things which he could do he had already done, and done inimitably, when he became a voluntary exile. Since then, he has perhaps doubled the volume of his work, but he has added to it no new note, and has remained content to ring the changes upon the old themes and situations.

It is perhaps the best of all legitimate tributes to his great talent, amounting almost to genius, to say that his later stories retain much of the freshness of the earlier ones. The vein of Californian romance which he worked so successfully in the seventies, continued in the nineties and beyond to yield ore of rich quality. He repeats himself many times, to be sure, but his repetitions are something more than replicas of achieved masterpieces; they are rather analogous to the variations upon a single theme to which the great composers have devoted their

best abilities. In the cases of the musician and the story-writer alike, the power to charm continuously is the real test, and we do not know why the variations of the artist in words should be treated with a scorn that we would not think of bestowing upon the variations of the artist in tones.

Francis Bret Harte was born in Albany in 1839. His father died when the boy was fifteen years old, and the family then migrated to California. The boy's early experience included gold-digging, type-setting, and school-teaching. When a compositor at Eureka he tried his hand at writing, and the ability thus displayed earned him an editorial position on his newspaper. But his zeal outran his discretion, and the office was nearly wrecked in consequence of the young editor's denunciation of an outrageous Indian massacre in which the leading citizens of the town had taken part. He then started "The Californian" on his own account, but the paper had only a brief existence, and is chiefly remembered because the "Condensed Novels" first appeared in its columns. In 1868 "The Overland Monthly" was established, and Harte was appointed its editor. His opportunity was now at hand, and he knew how to make use of it. The story of his sudden leap into national fame with "The Luck of Roaring Camp" is familiar, and need not be here repeated. The reception given it in California was decidedly unfavorable, and many were the denunciations of the author that appeared in the press. But the East was yet to be heard from; and when its voice was heard, the local verdict was absolutely reversed, for the story was received "with an enthusiasm that half frightened the author," and even "The Atlantic Monthly" wrote soliciting a contribution of similar sort.

Two or three years later, Bret Harte left California for the East, and established himself as a journalist and man of letters in connection with the "Atlantic" and the New York "Evening Post." This is the story of his life up to the time of his consular appointment, and is all that need be here recounted. It was a fortunate happening for American literature that he should have passed the receptive years of his life upon the Pacific Coast. Our national history has offered few such opportunities for a genial observer, and Bret Harte was the man for the occasion. The exodus of 1849 was one of the most picturesque things in our annals, and resulted in a social con-

dition that remains absolutely unique. The author's own words must here be quoted to help our understanding of the phase of American civilization that he has placed permanently upon record.

"He must beg the reader to bear in mind that this emigration was either across a continent almost unexplored, or by the way of a long and dangerous voyage around Cape Horn, and that the promised land itself presented the singular spectacle of a patriarchal Latin race who had been left to themselves, forgotten by the world, for nearly three hundred years. The faith, courage, vigor, youth, and capacity for adventure necessary to this emigration produced a body of men as strongly distinctive as the companions of Jason. Unlike most pioneers, the majority were men of profession and education; all were young, and all had staked their future in the enterprise. Critics who have taken large and exhaustive views of mankind and society from club windows in Pall Mall or the Fifth Avenue can only accept for granted the turbulent Chivalry that thronged the streets of San Francisco in the gala days of her youth, and must read the blazon of their deeds like the doubtful quarterings of the shield of Amadis de Gaul."

The total literary output of this brilliant and accomplished writer includes, besides the substantial collection of his poems, upwards of forty volumes of fiction. Perhaps one-fourth of these volumes are single novels; the others are collections of short stories. Bret Harte was less successful when working upon a large scale than when he confined himself to a few pages. The constructive art, which was almost faultless in his briefer efforts, seemed to fail him when he attempted the form of lengthy narrative, and the most extensive of all his fictions, the story of "Gabriel Conroy," is among the weakest. Of his longer stories, "The Crusade of the Excelsior" is probably the best. It is as the master of the short story that he will mainly live in the history of our literature, and he is bound to occupy a high position. His stories are very uneven in their excellence, as could hardly fail to be the case when it is considered that they must number in the neighborhood of two hundred; but the best of them, the best fifty of them, let us say, constitute a body of work that must be ranked above nearly everything else of its class in our literature, excepting only as *hors concours* the work of Poe and Hawthorne. And we are inclined to think that, taking the word novelist in its broadest sense, and reviewing our American novelists of the past third of a century, there is not one among them all who has made a more valuable and lasting contribution to our literature than that which we owe to Bret Harte.

PAUL LEICESTER FORD.

The shocking tragedy which ended the life of Paul Leicester Ford on the eighth of this month dealt a serious blow to both American literature and American historical scholarship. Born in 1865, he had lived among books all his life, and had done an amount of literary work that was prodigious for one so young. On the historical side, his work comprises editions of the works of Thomas Jefferson and John Dickinson, a valuable critical work upon "The New England Primer," biographies of Washington and Franklin, and many lesser labors in the field of our Colonial and Revolutionary history. To the larger public, he is best known as the author of "The Honorable Peter Stirling" and "Janice Meredith," besides two or three novels of lighter character. The first of these novels, which is one of the strongest works of recent American fiction, had a curious history. It came unheralded, and attracted little attention. But as time went on, its readers told their friends about it, and the demand steadily increased until it became one of the best-selling books upon the market, and continued to be largely purchased for several years. In other words, it showed that a good book may achieve popular success in strictly legitimate ways, and its history stands in striking contrast to the history of the average popular novel of the day. The art of the advertiser brought immediate success to "Janice Meredith," which was rather a pity, because a prejudice was thus created against the book in the minds of discriminating observers, and its popularity was made to appear more artificial than deserved. As a matter of fact, it was good enough to win its way without being "boomed" or "boosted," and stands out among the best recent romances of its class. It has the uncommon merit of being based upon a genuinely scholarly knowledge of its period, without suffering from the obtrusion of learning, or having its romantic and sentimental interest in any way impaired.

THE DETACHED METHOD IN LITERATURE.

Perhaps the great French critics are the completest modern examples of personal detachment from literary work; but English and American students of life have conspicuously tried to escape their native bias. To be able to externalize one's environment, to get an outside view of one's dogmas, is deemed so necessary that the first step upon discovering an artistic faculty is to move to a metropolis and view past experiences and present emotions from that vantage-ground.

Only recently has this been done with conscious eye upon the perspective. The blind impulse to get into a larger stream of life used to be the motive; or the need of a recognition not to be found in provincial society, — as when Dr. Samuel

Johnson made his way to London. The great Doctor would, indeed, have resented any intimation that he was trying to get away from the moral and intellectual atmosphere in which he was reared. His opinion upon "apostasy," as he would have termed it, from one's education, was very decided. As the Seward letters report, he professed that "if he had been educated in the Roman Catholic faith, he would have questioned his right to quit the religion of his fathers." Stubbornly as he was bent upon adhering to the tenets he was born to, Dr. Johnson must have suffered intensification or enlargement of ideas by his migration from Lichfield; and upon the impressionable and vivid mind of Shakespeare the London journey doubtless wrought more deeply still. It brought to the dramatist that quickening of observation and memory which is so much more to the dramatic than to the philosophic observer of life. The details of his Stratford impressions must have started out in his mind, sensitized by exile, fresh and full of color as they rarely appear to the familiar eye. Follies, customs, speech, naked human nature, unreflectingly absorbed long before, came out with the enchanting picturesqueness distance lends. "Justice Shallow" moved across his fellow-townsmen's field of vision, in all the pomp and circumstance of his official position, and withal without the over-emphasis which irritated daily companionship would have given. All the tenderness of years of separation softened the medium through which the observer in city pent surveyed the fair rural Warwick of his boyhood.

Jane Austen is the only notable instance I can now recall of a dramatic portrayal of contemporary English manners who gives the effect of perspective in her picture, subdues the whole to artistic proportions, without effecting this objective treatment by bodily removal from the scenes she depicts. The quiet humdrum society in which she lived was irradiated for her by the lambent light of an inextinguishable humor. The fine delicate touch is that of serene detachment, not too complete and removed for understanding.

For satirists, such unexaggerated views are not essential. One can attack abuses from which one suffers acute and present misery, the more fitly and definitely for the pain. The caricature derives its ingenious power to torment from the isolation of certain qualities, the bias of the treatment. But the gentle, mellow outline of nature, the nothing too much, the modelling of a figure without the distortion of dislike or the harshness of incomplete comprehension, is not to be done in the heat of controversy. The exquisite grace of a day that is dead may be deplored, but it is the better artistically since it cannot come back in its crude emphatic salience.

Situations may press too close for the play of wit or fancy, but individuality presses closer still, and getting away from that is a far more subtle matter. A mind uncolored by habit, prepos-

sion, or feeling, would be a difficult achievement. Burns's "see ourself" as others see us" seems to offer a rough-and-ready substitute for the absolute insight. There is the danger, however, of only exchanging one narrow circle for another. Some "others" bring to bear upon one's shrinking idiosyncrasies the unsympathetic glare of opposite tastes and virtue. What benefit accrues to a Poe from seeing himself as a Griswold sees him? Would Hawthorne have gained by accepting the village valuation of himself—that village from whose opinions he had to shut himself off, to gain self-confidence enough to carry on his work?

Seeing life steadily and seeing it whole comes not from reading it through other people's eyes. We all know what befell "tender personed Lamia" in Keats's poem, when the cold skeptical eye of reason penetrated her warm love-trance. One's neighbors usually bring, beside this perceptive skepticism, an active disapproval and non-comprehension of one's aim. "Know thyself" was the Delphic oracle,—but no method was suggested. The true Pythic calm would surely not be reached by adopting the strabismus of others in addition to one's own.

Nobody would have been worse confounded than Burns if the giftie had granted his petition, and the sensitive perception of others' disapproval had suddenly been thrust upon him. The virility that bubbled up so easefully in his song would have been ill exchanged for the tact that holds its finger upon the popular pulse. Well for us that Robert Burns's nature had its roots too far back in the ploughing, love-making, peasant days of Ayr, to be transplanted into the conventional and artificial methods of the letters of his day. If, as Sudermann maintains in his novel "Es War," repentance is an emasculating exercise, destructive of the peace it seeks, surely the effort to view ourselves as others do,—and that is generally satirically, sometimes despondently,—cannot produce peace of mind. The dramatist may find it profitable; but the lyrical poet, or the man of action, leans for strength upon his subjective energy, and that is as liable to collapse from the intrusion of alien forces as was Lamia's palpitating loveliness. Fortunately, the subjective type is usually impervious to the opinions of others. If Napoleon had been as acutely sensitive to public approval as Josephine was, he would have made but a poor figure in the world. Detachment, then, however desirable for critics and dramatists, seems to be in its infancy as a lay endowment, because of its difficulty of attainment. Whims and prejudices and personal bias serve their end in urging us toward definite goals, and give color to the material upon which the student of life works. Even if this were not so, these distinctive traits are not to be escaped by every mind,—“nearer are they than breathing, closer than hands and feet.”

MARY B. SWINNEY.

The New Books.

A WORTHY DISCIPLE OF ÆSCULAPIUS.*

Earnest, purposeful, strenuously industrious—such was the life of the late Sir James Paget, and we close the book that pictures so faithfully his long and useful career, with a feeling of gladness that such a man has lived.

Ever since the appearance of the "Religio Medici" a peculiar interest has attached to the self-revelations of a physician. Perhaps it is the old conflict between religion and science that is at the bottom of this interest. "Three physicians, two atheists," was a saying common in Browne's day, and is still not without a measure of truth. But in Paget the highest scientific attainments were united with the loftiest spiritual faith and the most constant devotion to the claims of religion. That in him physic did not crowd out metaphysic may be seen in a brief passage from one of his routine lectures on the functions of the brain.

"Other portions of the human mind are the reason, and the conscience . . . by which there is established between man and the brutes a great difference, not in degree alone, but in kind. The spirit differs from all the faculties in its independence of our organization: for it is exercised best in complete abstraction from all that is sensible; it is wholly independent of the organization of the brain; wholly independent also of the education of the understanding."

Even an outline of Paget's life of ceaseless activity and well-earned honors would more than fill our available space. He was born at Yarmouth in 1814, being one of seventeen children, nine of whom reached maturity, and he had to contend with a lack of means that finally amounted to poverty; but the young man welcomed each obstacle as an incentive to renewed effort and an earnest of ultimate success. His fine scorn, in later life, of the eight-hour movement is reminiscent of his own fourteen and sixteen hours of daily toil. With two of his brothers, the young practitioner seeking a practice assumed the debts of his bankrupt father, and was not content until, at the end of twenty years, he had hunted up and paid in full, principal and interest, the last of the claims against the elder Paget. Cherishing a family pride like that of Thomas Martineau's children, he could not bear to leave the reproach

* MEMOIRS AND LETTERS OF SIR JAMES PAGET. Edited by Stephen Paget, one of his Sons. Illustrated. New York: Longmans, Green, & Co.

SELECTED ESSAYS AND ADDRESSES BY SIR JAMES PAGET. Edited by Stephen Paget, F.R.S.C. New York: Longmans, Green, & Co.

of insolvency against his honored father's name.

Some of the achievements of James Paget's student days at St. Bartholomew's Hospital are notable. In four or five days he read up medical jurisprudence, and, at the competitive examination, bore off the highest honors in this as well as in his other studies. He enjoyed almost a monopoly in his ability to read German with ease, and found himself in the curious position of tutor to his instructors when medical intelligence from Germany was called for. Other languages he quickly acquired for purposes of his profession. A noteworthy performance of his still earlier years illustrates his bent for natural science. While yet under twenty, he prepared an exhaustive flora—1185 plants—of his native Yarmouth, publishing it with an elder brother's equally careful study of the fauna, and accompanying it with observations on the distribution and modification of species that read like prolegomena to the "Origin of Species," which was still a quarter of a century in the future. A valuable contribution to medical science was his discovery, by the aid of a borrowed microscope, of the *trichina spiralis*, which Professor Virchow has since made the subject of more extended study. He found time and means to vary the monotony of his 'prentice days by a three-months visit to Paris hospitals and lecture-rooms. Writing home, he speaks with extreme disgust of the ruffianly appearance of the unwashed and unshaven medical students, with their ragged coats and wooden shoes. He regrets to see even some of his own countrymen lapsing into a like uncouthness; "however," he adds, "I hope a great deal of the worst is to be set down to the Americans, of whom a great many are, I know, studying here." We hope he was mistaken. Surely Dr. Holmes, who studied in Paris a few years earlier, gives no such impression in his account of Louis's "faithful band of almost worshipping students," and in his picture of the knot of Bostonians and Philadelphians that used to breakfast at the Café Procope, where Jouffroy and other famous or soon-to-be-famous men also took their morning coffee. Another fling at Americans—and this time at American women—is found in a letter to Sir Joseph Hooker on the proposed admission of women-doctors to the International Medical Congress held in London in 1881. "I am influenced towards a negative posture in this case," he says, "by what I have heard of some of the American and Zurich women-

doctors, whom it would be difficult to exclude, though few decent Englishmen would like to be associated with them." Such disparaging remarks from one so kindly and charitable and so careful in weighing his words, are the more noteworthy as the utterances of a man who was loaded with honors by American scientific societies and who came to have a wide circle of warm friends in this country.

Apropos of his friendships, a few of the good things in which the book abounds must find a place here. At the dinner following Paget's delivery of the Hunterian oration before the College of Surgeons in 1877, Mr. Gladstone, a close friend of his, proposed the orator's health in a little speech in which he divided mankind into two classes,—the happy minority who had heard the address, and the to-be-pitied majority who by their fault or misfortune had not. "There is only one way," said Paget in responding to the toast, "in which it may be possible to surpass Mr. Gladstone as an orator, and that way I will proceed to put in practice. You all know that though speech may be silvern, silence is golden. You shall have the gold." Not a few eminent authors and scientists were Sir James's friends and admirers. We see him sitting with Romanes on one side and Browning on the other, laughing with hearty zest at the latter's story of his faithless Italian maid-servant who pilfered his tea and then, conscience-stricken, stole his candles to burn before a little shrine in expiation of the theft. His admiration for George Eliot and his enjoyment of her novels is in somewhat significant contrast with his difficulty in getting through "Marcella" one stormy day in the country. With Lowell he was on the friendliest of terms. "They were made for each other," says Paget's son. In their hearty liking for the English climate the two were certainly at one. As after-dinner speakers they enjoyed a nearly equal repute. The late Mr. Justice Denman said, "I once heard, at a dinner of the Royal Society, the late Lord Coleridge, Mr. Lowell, then American Ambassador, Sir James Paget, and Mr. Huxley, all speak on the same evening; and the general opinion put Lowell first and Paget next." A short letter from Lowell to Paget, not included in Mr. Norton's collection, is so characteristic in its happy phrasing, and so illustrative of the esteem entertained for Sir James by all who knew him, as to warrant insertion here.

"If anything could add to the pleasure of dining with you, it would be that of meeting Lord Acton. He

is one of the few men I have ever met, the inside of whose head more than keeps the promise of the out — and in his case that is saying a great deal. I well remember in what terms he spoke of you; and shall not say whether I agreed with him or not, because my opinion could add no weight to his. You see I am wandering from the point (like every after-dinner speaker but you) — but it is only because I would fain put off saying that I am unfortunate enough to be engaged for Thursday. I can only say I wish I weren't!"

Our editor has some pleasant things to record of Lowell, and collects a number of his wise and witty sayings that have never before been in print.

A baronetcy was conferred upon Paget in 1871, when he had been already thirteen years, in his professional capacity, a member of the queen's household. He died in 1899. His fame as a physician rests chiefly on his work in surgical pathology, wherein he serves as one of the links connecting the old Hunterian surgery with that of the last quarter-century. His son Stephen has admirably edited and supplemented his autobiography and letters, adding Millais' portrait of Sir James and other portraits and illustrations.

Scant space remains in which to notice the "Essays and Addresses." Though almost wholly on medical subjects, many of them hold the lay reader a willing captive by their clear and engaging style. Such are, for example, the chapters on "Stammering with Other Organs than Those of Speech," "What Becomes of Medical Students," "Theology and Science," "Nervous Mimicry," and "Errors in the Chronometry of Life."

PERCY F. BICKNELL.

LINCOLN'S PLAN OF RECONSTRUCTION.*

A whole generation of men has passed from the stage of human affairs since the legal adjustment of conflicting purposes for the reconstruction of State governments in the rebellious South; yet for thirty years such has been the conflict of opinion and the resulting current of events that one may say to-day with a large measure of truth that the work of Reconstruction is still incomplete.

Three days before his death Mr. Lincoln said:

□ "I have been shown a letter . . . in which the writer expresses regret that my mind has not seemed to be definitely fixed on the question whether the seceded

States, so called, are in the Union or out of it. . . . As appears to me, that question has not been, nor yet is, a practically material one, and that any discussion of it while it thus remains practically immaterial could have no effect other than the mischievous one of dividing our friends. As yet, whatever it may hereafter become, that question is bad as the basis of a controversy, and good for nothing at all — a mere pernicious abstraction. We all agree that the seceded States, so called, are out of their proper practical relation with the Union, and that the sole object of the Government, civil and military, in regard to those States, is to again get them into that proper practical relation. I believe that it is not only possible, but, in fact, easier, to do this without deciding or even considering whether these States have ever been out of the Union than with it. Finding themselves safely at home, it would be utterly immaterial whether they had ever been abroad. Let us join in doing the acts necessary to restoring the proper practical relations between these States and the Union, and each forever after innocently indulge his own opinion whether in doing the acts he brought the States from without into the Union, or only gave them proper assistance, they never having been out of it."

Here, in a few sentences, is Mr. Lincoln's plan for Reconstruction; and it may be called the paternal plan. Not explicitly, but tacitly and practically, it is based upon the theory for which the war had been undertaken by the North — that the Union is perpetual, and that a State may not secede. At the same time, it met the protest of such practical minds as that of Thaddeus Stevens — that a State can secede, and that in fact eleven did so act — by the concession that "the seceded States, so called, are out of their proper and practical relation with the Union." The eminently practical mind of the great President recognized what so many of his contemporaries failed to grasp: that political theories and the actual events of life do not always coincide. Thomas Williams, of Pennsylvania, well expressed the truth in his remarks in the House, April 29, 1864, when he said that in the minds of the framers of the Constitution the theory of an indissoluble Union referred to the *right*, to its organic law; but that the Union could be ruptured by violence. Mr. Stevens himself, four days later, put it concisely when he said: "What are we making war upon them for? For seceding; for going out of the Union against law. The law forbids a man to rob or murder, and yet robbing and murder exist *de facto*, but not *de jure*."

The problem of Reconstruction was therefore not an easy one; it was exceedingly difficult to make a harmony of theory and fact. On the one hand were the Constitution and the perpetual pact; on the other were the violated law and the offenders. Men like

*LINCOLN'S PLAN OF RECONSTRUCTION. By Charles H. McCarthy. New York: McClure, Phillips & Co.

Lincoln and Stevens, who agreed thoroughly as to the theory of the Union, fixed their attention, after the event of secession, poles apart. Lincoln's mind was on the indissoluble Union; Stevens saw before all else the violators of the law. Lincoln's desire to restore the *status quo* dwarfed all questions of method; to Stevens the *status quo* was worth restoring only on certain conditions and with certain guarantees for the future. The one thought upon the returned and restored prodigal; the other elaborated pains and penalties. If Mr. Lincoln's was the paternal plan, that of Mr. Stevens was the penitentiary one.

Mr. Lincoln died on the eve of the Reconstruction period, and his successor was soon at war with the leaders of Congressional opinion. It has always been an open question to thoughtful men, how far the great leader, if he had lived, would have determined the facts of Reconstruction. The issue that was made, early in 1864 in the first session of the Thirty-eighth Congress, when Henry Winter Davis and Senator Wade brought in a bill which ignored the administration's policy of restoration in Louisiana, foreboded a conflict; and although it was for the time averted, the desire to punish the rebellious South, and to make sure of the abolition of slavery, was too strong to be permanently set aside. Yet one may reasonably cherish the belief that, had the leader lived who far more than any other man concerned with the rebellion commanded the confidence of his fellow-countrymen, some of the harsher features of Reconstruction as carried out would have been avoided. Whilst it is true that the opposition to Mr. Lincoln was based only partly on his plan, and was directed also at his independence in the initiation of a policy, we can agree with the latest biographer of Thaddeus Stevens, Congressman McCall, that if Lincoln had lived "his fine political sagacity and his popularity with the people might not have been strong enough to carry through his plan of Reconstruction, but we can at least feel sure that his moderation would have averted any serious rupture; that he would not have been dragged to the bar of the Senate in impeachment proceedings, and that Congress, under the lead of Stevens, would not have wielded the supreme power."

Mr. Charles H. McCarthy has very happily gathered into his volume on "Lincoln's Plan of Reconstruction" the lines of policy that lie about the purpose of President Lincoln. In the first four chapters he discusses the admin-

istrative efforts to restore to the Union Tennessee, Louisiana, and Arkansas, and the formation of the new State of West Virginia. Through all these tentative efforts, whether in what was contemptuously called the "ten per cent" policy in the three Southwestern States, or in the recognition in the "Old Dominion" of a minority vote setting free the western portion of the State, Mr. Lincoln was clear in his own mind. What he said in the case of Virginia applies to all:

"The consent of the Legislature of Virginia is constitutionally necessary to the bill for the admission of West Virginia becoming a law. A body claiming to be such a legislature has given its consent. We cannot well deny it is such unless we do so upon the outside knowledge that the body was chosen at elections in which a majority of the qualified voters of Virginia did not participate. But it is a universal practice in the popular elections in all these States to give no legal consideration whatever to those who do not choose to vote, as against the effect of the votes of those who do choose to vote. Hence it is not the qualified voters, but the qualified voters who choose to vote, that constitute the political power of the State. Much less than to non-voters should any consideration be given to those who did not vote in this case, because it is also matter of outside knowledge that they are not merely neglectful of their rights under and duty to this government, but were also engaged in open rebellion against it. . . . Can this Government stand if it indulges constitutional constructions by which men in open rebellion against it are to be accounted, man for man, the equals of those who maintain their loyalty to it?"

The sixth chapter, a most instructive one, "Theories and Plans of Reconstruction," presents the President's plan, Sumner's theory of "State suicide," the "conquered territory" theory of Stevens, and the view persistently held by many Northern Democrats that only the final event of the war could determine whether the rebellious States were in or out of the Union. The President's plan assumed not only that the Union was indestructible, but also that individuals rather than States were in rebellion, and that individuals rather than States were to be brought to terms. Mr. Sumner's theory held that the act of the *de facto* rulers of a State is the act of that State, and that secession involved "a practical abdication by the State of all rights under the Constitution . . . and the State being, according to the language of the law, *felo de se*, ceases to exist."

Mr. Stevens's theory was too much that of a legalist, in some of its features, to be satisfactory to a lover of the Constitution in its spirit as well as its letter.

"Who pleads the Constitution against our proposed action? Who says the Constitution must come in, in

bar of our action. . . . The Constitution! Our Constitution, which you repudiate and trample under foot, forbids it! Sir, it is an absurdity. There must be a party in court to plead it, and that party, to be entitled to plead it in court, must first acknowledge its supremacy, or he has no business to be in court at all. . . . Those who bring in this plea here, in bar of our action, are the advocates of rebels; they are speaking for them and not for us — who are the plaintiffs in this transaction."

The plaintiffs! Never once did the mind of this acute lawyer rise above that narrow conception of the constitutional defence of the Union. To Mr. Lincoln, the cause of the Union was that of a sovereign government and a sovereign people, and not of a mere plaintiff at the bar.

The seventh chapter of Mr. McCarthy's work deals with "The Rise of the Congressional Plan," and gives in detail the discussions in both houses, during the first half of 1864, of the bill introduced by Henry Winter Davis and Senator Wade. This bill, which was vetoed by President Lincoln, repudiated the President's "ten per cent" States and their reconstructed governments, and claimed the right for Congress "to reorganize governments in those States, to impose such conditions as it thinks necessary to secure the permanence of republican government, to refuse to recognize any governments there which do not prohibit slavery forever." Mr. Lincoln thought that slavery could be abolished only by an amendment to the Constitution, and said:

"This bill and the position of these gentlemen seem to me, in asserting that the insurrectionary States are no longer in the Union, to make the fatal admission that States, whenever they please, may of their own motion dissolve their connection with the Union. Now, we cannot survive that admission, I am convinced."

In the Congress that met in December, 1864, an attempt was made to revive the Davis-Wade bill, with the modification of recognizing the "ten per cent" States already organized by the administration. This measure was unsuccessful; and equally so was an attempt by the friends of the administration to have the State of Louisiana recognized independently of a general Reconstruction measure. There was a drawn battle, at the close of which the President's death changed the whole situation. This conflict of forces within the triumphant Republican party is fully presented in the eighth, ninth, and tenth chapters; while the final chapter notes the "Culmination of the Presidential Plan" in the application of it by his successor, and to final discomfiture at the hands of Congress. In this chapter the author

for the first time becomes something more than a narrator, and enters into a critical examination as to the modes of initiating Reconstruction, the character of the reconstructed governments, and the limitations of the Presidential plan. He finds four modes of instituting the renewed governments: by a movement originating with the loyal people, as in West Virginia; by Presidential initiative, as in Tennessee, Arkansas, and Louisiana; by the expiring power of the Confederacy's local governors, as in Mississippi, Georgia, and Texas; and by Congressional authority, as finally in all the eleven States except West Virginia and Tennessee. All of these methods are characterized as irregular, but the last is approved as least open to objection. The author's closing remarks may well be quoted:

"However crude we may now consider Mr. Lincoln's system, it should not be forgotten that with him the paramount consideration was the overthrow of the Confederacy. With that purpose all his measures harmonized, and it is scarcely critical to examine them from any other point of view. How far necessity, which had originally suggested, would subsequently have modified his plan, it is now impossible to state. Without detracting a particle from his well-won fame it may be admitted that his method, which could not have foreseen the rapid succession of changes following his death, was but indifferently adapted to solve the problem with which Congress was compelled to deal in 1867; but the measure of permanent success which attended the deliberate legislation of that body by no means justified the conclusion that some other system would have proved a total failure. With all its immaturity, the plan of the President was not without its advantages. It aimed to restore, with as little innovation as possible, the Union of the Fathers; with some exceptions the natural leaders of Southern society were to participate in the work of reorganization; and the author of this simple plan approached his difficult task in a generous and enlightened spirit."

The substance of Mr. McCarthy's book is better than his method. There is at times a lack of continuity, and a returning upon itself of the narrative which makes it difficult to see the relation of events. Especially in the case of the States restored by the President, is it difficult to get the calendar of the story. The narrative in Arkansas proceeds to May, 1861; then falls back, without notice, to February; then goes on in May. Mr. Pierpont is elected Governor of Virginia for a term beginning January 1, 1864, and immediately in his message makes a recommendation which is acted on by the Legislature December 21, 1863. On page 47 Thomas J. Durant is made the leader of the anti-slavery faction in Louisiana; on page 53 he is called the spokesman of "the conservative element whose interests opposed

any disturbance of existing conditions." On page 203 there is an unprofitable attempt to prove that Mr. Sumner was in the wrong in considering that James the Second demitted the English crown by *abdication*. On page 434 we are told that "when the last of the Federal soldiers had set their faces toward the sea, the city of Atlanta was little more than a mass of smoking ruins." In his "Memoirs," General Sherman says that the fire which Colonel Roe, by his orders, had set to the railroad shops, through an explosion "also reached the block of stores near the depot, and the heart of the city was in flames, but the fire did not reach the parts of Atlanta where the courthouse was, or the great mass of dwelling-houses." The annexed correspondence shows that the intention was merely to destroy that portion of the city which was a fortified place and an arsenal of supplies. Old residents tell the same story to those who visit Atlanta to-day.

The author has esteemed too lightly his function as critic. One feels that the opposing plans represented by Lincoln, by Henry Winter Davis, and by Stevens, are not sufficiently characterized; and he gets a less clear view of their constitutional relationships from this work devoted to a single topic than from such a treatise as McCall's *Life of Stevens*, to which *Reconstruction* is only a part of the story.

JOHN J. HALSEY.

AN AMERICAN TRANSLATION OF DANTE.*

The late Eugene Schuyler rather wickedly remarked concerning Longfellow's translation of Dante: "You cannot possibly understand it unless you have read the original." This jibe is somewhat less injurious than it sounds, for it is in a measure true of all verse translations of Dante, among which Longfellow's is not the least intelligible. What makes verse translations, with a few shining exceptions, so disappointing is the fact that their form naturally arouses an expectation which is sadly disappointed. Except as a vehicle for poetry, what excuse for being has verse? The function of a verse translation should be to give some impression of the artistic form of the original, some touch of its animating principle, to make a similar appeal to the sense of beauty. If a metrical version fails to give such an impres-

sion, to make such an appeal, it is like salt that has lost its savor. From a prose translation of a poem less is expected: it serves its humble purpose if it afford an accurate and spirited rendering of so much of the meaning of the original as may still persist after the disintegration of the poem as a work of art. This residue chances to be, in the case of the *Divine Comedy*, of weight and value; moreover, the difficulties in the way of the modern reader who would feel the full glory and divineness of the poem are so great that a faithful translation is not to be despised. Even the Italians have their prose version, printed face to face with the original, nor do they shame to consult it. Similar apparatus is provided by the editors of the well-known "*Temple Classics*," who give us the fine prose translations of the *Inferno* by Dr. Carlyle, of the *Purgatorio* by Mr. Okey, of the *Paradiso* by Mr. Wicksteed, in compact and attractive form face to face with the original text. The object of this edition is plainly to facilitate the study of the original. In a note appended to his translation Mr. Okey remarks with truth and point: "Of the supreme poets none loses so much by translation as Dante; none so quickly repays a study of the original text. Many passages indeed are clearer in Italian than in English." This should not be forgotten when Mr. Schuyler's fling at Longfellow is recalled.

The three translations issued in the "*Temple Classics*" have high and various merits; still, the very fact that they are by different men deprives them of that uniformity of texture and tone that marks the work of Dante. It is pleasant to know that there is a complete translation by an honored American scholar the merits of which are incontestible, perhaps incomparable. When Professor Charles Eliot Norton first published his prose translation of Dante in 1891, its excellence was widely recognized,—so widely that a dozen reprints of at least one part of it were called for within a decade. Last autumn Professor Norton completed a thorough-going revision of his great work, which now comes to us in its definitive form from the Riverside Press. A critical comparison of this with the earlier version is necessary in order to enable one to realize the significance of the author's quiet statement that he has "given, perhaps, as much time to the revision as to the original making of the translation." Indeed, the alterations, both in sense and syntax, are so many and often so radical, that the revision is essentially a new

*THE DIVINE COMEDY OF DANTE ALIGHIERI. Translated by Charles Eliot Norton. Revised edition. In three volumes: Boston: Houghton, Mifflin & Co.

version. The changes fall into two classes: those whose purpose was to make the style more flowing and the diction more idiomatic; and those by which the author seeks to render Dante's thought with increased precision and deeper fidelity. It is safe to assert that the translator has taken cognizance of the textual corrections and the happier interpretations of recent decades, and that nothing is here set down at random. Inasmuch, however, as the former version was also deeply considered, it remains true that the changes in the sense are often of a kind to invite the famous verdict of Sir Roger De Coverley. They represent the deliberate interpretations of Professor Norton to-day as opposed to the interpretations of the same authority a dozen years ago. It is but natural that there should be instances in the case of which some will prefer the earlier reading. The very first sentence of the poem affords a case in point. The earlier version was:

"Midway upon the road of our life I found myself within a dark wood, for the right way had been missed."

The following is the revised version, with the changes made noticeable by italics:

"Midway upon the *journey* of our life I found myself in a dark wood, *where* the right way *was lost*."

Far the most important of the above alterations is the change of *for* to *where*. The change represents a fundamentally different conception of Dante's moral and theological attitude. Formerly the translator made Dante say that a man deviates from the straight and narrow way because of an inward declension, a spiritual blindness, which is symbolized by the slumber that possessed him when he "abandoned the true way." Now, on the other hand, the translator makes Dante imply that a man goes astray morally by reason of mere outward temptations and obstacles. Perhaps he is right about Dante's attitude; Scartazzini does not think so; others do not think so; and, however it may be, the change seems to involve some sacrifice of spiritual significance, of universal truth.

Whatever one may think of this or that change in the reading, everyone must admire the literary skill displayed in the changes in diction and word-order. Professor Norton's diction bears witness to a taste more nearly faultless than is exhibited by other translators of Dante. The notes, which in the former version were too scanty, have been increased in number many-fold, and now give a succinct explanation, whenever the explanation is known, of every obscure passage or allusion. Detailed

comparison of this translation with Carlyle's of the *Inferno* or with Mr. Wicksteed's of the *Paradiso* tends to deepen one's admiration of Mr. Norton's work. The American translation is somewhat severer in style than the others, frequently exhibiting a distinct preference for significant Latinisms in Dante's diction for which the English translators prefer the more vivid purely English synonyms. Not that Mr. Norton's translation is unduly Latinized; on the contrary, it is extremely idiomatic, and more so in the present than in the former version. Mr. Norton further shows the purity of his taste in eschewing archaisms, except perhaps when the language of Dante is distinctly scriptural; and in the avoidance of metrical effects. In Mr. Wicksteed's charming and spirited version of the *Paradiso* the light-winged prose is continually hovering on the verge of verse — sometimes sliding into it. It may be questioned whether there is not some element of the meretricious in such a confusion of the two harmonies of prose and of verse. The superiority of Mr. Norton's taste is decisively revealed in the uniformity of tone which is preserved throughout: the tone and the harmony of noble modern prose. It is unfortunate that there is no space here for examples which would give point to these observations. The reviewer can only record his own conclusion that no other version of the whole poem known to him, and no other combination of versions of the three several parts, can be said to equal Mr. Norton's in the application of the higher qualities of taste and style to the faithful rendition of Dante's thought in prose. In its union of the prime qualities of fidelity and idiomatic felicity, this masterly translation is probably unrivalled. No doubt it will have a permanent place as an English classic.

MELVILLE B. ANDERSON.

AN EXPLANATION OF ROBESPIERRE.*

In the examination of a biographical work on so important a historical character as Robespierre, three questions at once present themselves: Have new sources or material been discovered? Have the old and well-known sources been correctly used? Is there merit shown in analysis and in literary presentation? In the present volume the first of these may be dismissed at once, for Mr. Belloc prefaces

* ROBESPIERRE. A Study. By Hilaire Belloc, B.A. With portrait. New York: Charles Scribner's Sons.

his work with a disclaimer. It is his belief that there is greater need of intelligent study of materials already within reach than of search for altogether new light. In recognition of this need he has undertaken the present study. The result of his labor is a volume that bears on its every page evidence of that conscientious care and analysis which were, in the writer's mind, the first essentials.

Now when a man of Mr. Belloc's known ability and honesty of purpose essays such an important examination as this one, and when its perusal shows such extreme care, there is surely reason for the prediction that, in so far as the facts of history are concerned, a just discrimination in the use of materials may be expected. It is only in part, however, that such a prediction is verified. It would perhaps be hypercritical to attack the author's old-time presentation of the Revolution as a sudden emergence and as a series of cataclysms,—as when, writing of the results of the National Assembly, it is stated that "it was in the nature of this crisis that the immediate past fell out of sight altogether. There stood between '89 and '90 the strange barrier between sleep and waking." Such misstatements may be pardoned in the exigencies of dramatic analysis. But it is otherwise when materials are avowedly accepted as authoritative which lack the first requisites of true sources. Mr. Belloc's account of Robespierre's youth and early manhood is founded upon the memoirs of Charlotte Robespierre. He not only accepts them as genuine, but, basing an analysis of character upon the sister's description, he makes that analysis the centre and *crux* of the later development of his hero. The trustworthiness of these memoirs is then a question of prime importance, yet they have usually been regarded as a forgery. The author asserts their authenticity, and has made a clever argument in support of his contention. Yet, admitting this argument to be convincing and final, the memoirs do not constitute a reliable source. It is at least clear that they were written years after the events they purport to narrate, that they were amplified by Laperronaye in such a manner as to render it impossible to distinguish between original and alterations, and that, at the best, they constitute a solitary, isolated statement of facts unsupported by other witnesses. To accept such material as a final source is to discredit that modern school of scientific history to which Mr. Belloc's countrymen have contributed so largely.

Along the same lines is the author's assumption of Robespierre's unimportance in the summer of 1789, because "for months the half official *Moniteur* does not mention his name." This mistake has become almost a classic. The *Moniteur* in fact did not begin publication until November of 1789, and it was not until years had elapsed that the earlier numbers, dating from May, were published in order to make the file complete for so interesting a period of history. Necessarily, citations from the *Moniteur* for this period have no true historical value. In minor matters there are occasional errors in the statement of events of importance. The Berlin treaty of February, 1792, between Austria and Prussia, was certainly not due primarily to the intrigues of Catherine II. of Russia, but was rather the completion of a diplomatic reversal begun in the Vienna Convention of the previous year, by which Leopold II. gained a friend in the king of Prussia. Both Van Sybel and Sorel have proved this beyond question. Nor is that view correct which shows the Girondists in July of 1792 as imbued with a great idea, "the vision of a free world." The famous decree offering aid to "nations in bondage" was not passed until November of that year, and then only by accident, and with no conception of its real import.

When, however, we turn to the question of analysis and literary presentation, Mr. Belloc's work at once takes rank with the best historical essays. Granting him his premises, his characterizations of Robespierre and of contemporary events are altogether logical, and are presented in a style that forces an absorbed attention. Robespierre, as the author sees him, belonged to that class of country lawyers who, imbued with the spirit of anti-revolutionary philosophy, systematized that philosophy into a code of principles, and, with a hard logic, judged all men and events by its formulas.

"He took the first postulates of the 'Contrat Social' for granted. . . . He deduced from them, and still deduced, with a fatal accuracy of process, with a fatal ignorance of things, and with no appreciation of the increasing chances of error, until his deductions had departed prodigiously from their starting point, and began to prove themselves in every practical application absurd."

Thus the atmosphere in which Robespierre lived was one of political dogmatism. He was one of those fanatics who

"Attach themselves to some principle which is either highly probable, or generally acceptable, or even self-evident, and armed with this truth which few care (and sometimes none are able) to deny, they proceed to a

thousand applications of their rule which they lay down as an iron standard, crushing the multiple irregularities of living things. Of these it has been well said that they go to the devil by logic."

Imbued with these circumscribed ideals, Robespierre entered the National Assembly of 1789. He was "unreasonable logic incarnate," yet his reputation grew steadily by his pertinacity in criticism of existing forms, and his insistent postulation of new principles of government. At the same time he took no part in the immediate quarrels of the Assembly, nor in its practical labors. He "lived in ideas rather than in their application," and was in truth incapable of sharing in the popular excitement and enthusiasm of 1789. This aloofness of temperament, combined with a recognized sincerity, both constantly displayed in the Assembly and at the Jacobin Club, served in time to give him a far-reaching influence. In popular estimation he personified those principles which the radical revolutionists were struggling to realize. But with the events of the 10th of August, the people, whose rights Robespierre had been preaching, actually acquired power, and a change of *rôle* was imperative. Obligated to abandon obstructive criticism, his true forte, he entered upon a period of constructive activity, in which he forfeited both the source of his popularity and his political independence. Though not the coward he has frequently been pictured, he was never a leader in action, nor strong in times of crisis. He unconsciously undermined his own influence by yielding principles to political necessity or to personal ambition. In the trial of the King, his logic became sophistry; in the attack upon the Girondists he exhibited none but the politician's tactics. Yet with the overthrow of the Girondists the time finally arrived when Robespierre's ideals were to be put in execution, when his essays were to become codes.

This interpretation of Robespierre by Mr. Belloc, as just summarized, does not differ greatly from that commonly given. It is with the period following Robespierre's entrance into the Committee of Public Safety that the biography diverges from the beaten track. He joined the Committee, says Mr. Belloc, not reluctantly, but of set purpose. He passed from the realm of abstract theory to that of practical politics. More and more he sacrificed principles to the gratification of personal ambition, and he knew himself to have deserted his ideals. Opposed in theory to the system of the Terror, he yet submitted to it to retain his

leadership in Paris, while his occasional resistance to that system is explained as the result of a desire to exhibit his authority. Finally he was tempted, — tempted by the vision of despotic authority, only transparently masked by a pretense of moderating the Terror; and he knew his temptation, yet yielded. Such an analysis denies to Robespierre the excuse of self-deception: an extreme view, yet one ably argued. It seems reasonable also to the reader, and thus is evidence of the skill with which the author has combined his materials. It cannot be accepted as conclusive, simply because no dictum on Robespierre is conclusive. As Mr. Belloc himself states, "in every attempt to explain the man, one must omit the background." In a greater degree than with any other man of the revolutionary era, contemporary events fail to illuminate his character. The study of Robespierre is the study of "a mind isolated and feeding inwardly upon itself."

In his preface Mr. Belloc writes:

"Nothing would be easier than to make a drama of the life of Robespierre, were one content to neglect the exactitude of historical record. On the other hand, nothing would be easier . . . than to write down a voluminous chronicle in which the self contradictions should be stated, but not explained, and in which all the sequence of the great story and all its poignancy should be neglected."

Having denied himself the "easier task," Mr. Belloc undertook to steer the much more difficult middle course, and explain the man. To do this successfully and present to the public a study which altogether escapes the imputation of the dry-as-dust accounts on the one hand, and also of the luridly painted theatrical effects on the other, has been Mr. Belloc's work. And it is no small praise to say that his explanation of Robespierre, while not forfeiting its claim to an honorable place among historical studies, has also much of the charm and style and finish which should win recognition for it in a wider field.

E. D. ADAMS.

AMERICA IN THE FAR EAST.*

Passing over the matter of racial bias, and of the insuperable British belief in the right of Anglo-Saxon nations to subjugate and dominate weaker peoples, it may be said that few students of contemporary diplomacy are better qualified to speak of the events that are so rapidly transforming the Orient and opening for us a new chapter in the history of the

*THE MASTERY OF THE PACIFIC. By Archibald R. Colquhoun. New York: The Macmillan Company.

world than Mr. Archibald R. Colquhoun, author of "The Mastery of the Pacific." Long a resident and traveller in foreign lands, he has enjoyed rare opportunities for observing the peoples of the Far East and noting such social and political institutions as are calculated to throw light on their racial traits as well as on their capacity for self-government. Former deputy commissioner of Burma and administrator of Mashonaland, he was for several years a special correspondent of the London "Times" in the Orient, — positions that gave him access to sources of information seldom exploited by Europeans. Notwithstanding the fact that he has already published some of these impressions in former volumes which have not only aroused wide interest but won for him special recognition from the Royal Geographical Society, the present book is in every sense a new and original production. Its dominant idea appears to be that the Pacific is to become the highway for the commerce of the world, and hence the arena for the international rivalries of the dawning century. Mr. Colquhoun's style is at once clear and graphic, while his description of Asiatic conditions and possibilities is both thorough and comprehensive. The numerous sketches and photographs, which add so much to the interest and value of the book, were made by Mrs. Colquhoun, the constant companion of her husband throughout his journeys. There are also several good maps and a copious index.

The introductory pages of the volume are devoted to the history of the Pacific and of the various races that have made their homes along its coasts and in its countless islands; while succeeding chapters give a more or less comprehensive account of the three chief colonial interests in the Orient, — namely, those of the United States, Great Britain, and Holland, — and of the empire of Japan, with its colony of Formosa. Then follows a glance at the interests of other Powers in Asiatic waters, — the first place being assigned to Germany and France, not only on account of their insular possessions, but also by reason of their even more extensive interests on the mainland. Finally comes a rough survey of the possessions of China and Russia; and the book concludes with a brief presentation of Mr. Colquhoun's views regarding the probable trend of future events in the Far East. Convinced that the struggle for supremacy must inevitably be settled by force, and therefore fought out by Russia and Japan because of their proximity to bases of supplies,

he is disposed to believe that the impending conflict, though perhaps a bloodless one, is to be shifted to an ocean sphere. Hence the Mastery of the Pacific is to be decided by the Great Sea Powers.

American readers will naturally turn with keenest interest to those pages of Mr. Colquhoun's work which set forth our own interests in the Pacific. Thoroughly familiar with the political situation both in this country and in the Philippines, he balances the varying forces that are thrusting us further and further into the vortex of international passions, and draws conclusions that ought to receive the careful attention of our statesmen as well as of all citizens who can rise above party and creed. To many readers Mr. Colquhoun's remarks concerning the religion of the Filipino will come in the nature of a revelation. "His Christianity," the author declares, "is a thing about which his best friends disagree. Some say it is deep and sincere, others that it is a mere matter of outward show and superstition. One of themselves makes the distinction that it is not so much religious as fanatical." While convinced that we are only on the threshold, so to speak, of the difficulties that await us in the Far East, Mr. Colquhoun thinks that, in spite of many mistakes, we have already accomplished a great deal. And, like most other Englishmen who so complacently view our unjoyous outing in the Pacific, he extols the salubrity of the atmosphere, the picturesqueness of the scenery, and counsels us to keep up our present diet and exercise. Should we cease finding game in the Philippines, there is always the prospect of a bear-hunt in India. He deplores the employment of colored troops in subjugating the native population, urges the adoption of an efficient plan of civil service, and expresses the hope that our government will not be hostile either to the institutions of the islanders or to the capital of Europeans. Mr. Colquhoun observes that what is now wanted is, "not further statements as to the actual number of pagans in certain districts, or the percentage of immorality among the Friars, but experience and judgment in dealing with matters as they stand at present. All the information which can be had by cross-examining untruthful witnesses has been already collected, and the bones of the discussion are picked bare." In other words, America must make up her mind as to her future relations to the Archipelago and then "put her faith in the men who have already devoted so much of their

time to the problem." To send another commission would, in his opinion, merely result in increasing the number of smatterers. Judge Taft he regards as being thoroughly capable of facing the situation, provided he is supported at home. Mr. Colquhoun believes that our ideal policy in the Philippines would have been a temporary military occupation followed by a gradually-developed civil administration; but since, out of deference to public opinion in the United States, a system of quasi-independence has been inaugurated, he throws out the characteristic suggestion that our government ought to "interfere as little as possible with the customs, prejudices, and religion of the Filipinos, and to keep a tight hold."

Of the various rival powers in the Far East, the United States, according to Mr. Colquhoun, will be the dominant factor in the Mastery of the Pacific; and this opinion is based in large measure on our vast resources and fast-increasing population. But he points out very forcibly, in his concluding paragraphs, that in thus embarking on this new phase of her career our country must be prepared to make certain sacrifices as well as to remodel not a few of her time-honored institutions. In other words, "there can be no rest, no pause, in the march of a great empire; it must advance or decay, — history has made that plain."

B. J. RAMAGE.

BRIEFS ON NEW BOOKS.

Completion of a great cyclopædia. The completion of Mr. L. H. Bailey's great "Cyclopædia of American Horticulture" (Macmillan) deserves special notice. At first the work was planned to be a three-volume cyclopædia, but before the first volume was half written it was found that four volumes would be necessary. As Professor Bailey says, "the article *Asparagus* is the first that began to feel the fuller and larger treatment." The editor expresses the hope that this cyclopædia will never be revised, since its purpose is to make a record of North American horticulture as it exists at the opening of the twentieth century. It is expected that subsequent progress will be recorded in a series of supplements, with cumulative index, the manuscript for the first two of which is already prepared. This work has already been somewhat fully reviewed in THE DIAL, but its important features as a whole, that serve to distinguish it from other works of the same class, may be re-stated briefly: It represents a living horticulture, rather than a compilation of species that chance to have been described or pictured in other cyclopædias or in peri-

odical publications. In it are found only those species known to be actually in cultivation in this country at the time of publication. The second feature is that the species are compared and contrasted as well as described. No cyclopædia has such keys to enable the reader to name the species he has in hand. A third feature is that the leading articles are all signed. One can tell the source of information; and while the great number of contributors, reaching more than 450, has resulted in a somewhat heterogeneous work, there is a personality in the articles, representing as they do a wide range of experience and attainment, that is far more satisfactory than the cut-and-trimmed style of the ordinary cyclopædia. The fourth feature of the book is that it is primarily a cyclopædia of horticulture rather than of gardening; and one more worthy of mention is that plants are presented as living and growing things that are still undergoing evolution. This has introduced the historical method of treatment; and although the subject is a vast one for detailed presentation, the intelligent reader feels the drift of an evolutionary motive. Aside from these general features, an entirely new set of excellent horticultural pictures, the biographies of persons who have had an important influence upon American horticulture, the geographical and historical subjects, the special attention given to tropical and sub-tropical plants, the unusual number of citations to literature, are all worthy of commendation. Some of the interesting statistics of the work may be mentioned. There are 4357 entries or articles, including cross-references; the number of genera described is 2225; the number of species fully described is 8793, of which 2419 are native to North America north of Mexico. Writing on the cyclopædia was begun in January, 1899, a year having then been spent in making indexes and collecting data. The proof of the letter Z was received December 31, 1901. In dismissing the work, the editor, in a very characteristic vein, writes as follows: "Hundreds of books had become familiar friends. We would never see them all together again. Like a child, the cyclopædia had grown. Like the mature youth, it had left us. It was no longer ours."

Theories of the notation of English verse.

Mr. J. P. Dabney is the latest of theorists regarding the notation of English verse, and, like his predecessors, he believes he has solved the multiform problem it presents in "The Musical Basis of Verse, a Scientific Study of the Principles of Poetic Composition" (Longmans). All English poetry, the book observes, follows in detail the laws of musical composition, and may be noted musically in either two-four or three-four time. Being purely a question of stressed syllables regularly recurring, with either one or two unstressed syllables intervening, the division can be made with exactitude, all of the measures variously known as iambic, trochaic, or spondaic falling into the two-four bar,

and those either dactylic, amphibrachic, or anapaestic into the three-four. The author further reduces all forms of English metre to three classes or manners: (1), "Strict," in which all the lines begin uniformly with the anacrusis, which will include iambs, anapaests, and amphibrachs; (2), those "with direct attack," without the anacrusis, comprising dactyls and trochees; and (3), "Free," in which the poet uses lines with or without the anacrusis. As in the case of his predecessors in this field, Mr. Dabney finds it necessary to accuse poets of eminence of lack of ear for writing verses which do not fall within his scheme, — Wordsworth and Emerson among others. The question of extra syllables is met by putting in extra notes — not grace notes, either — as in the case of Milton's "Wallowing unwieldy, enormous in their gait," where the first bar has four notes and the second three. It is Sidney Lanier's method carried to its logical conclusion; but it does not bring conviction in its train. There is a law, exceedingly complex in its statement, which governs English heroic verse. It implies not merely stresses in due place, but stresses out of place, the use of long syllables to produce such effects, the various placings of the cæsura, and the use of rhetorical pauses for this purpose. It also implies elisions, the uses of phrases as long words, and all the delicate shades of stress which long words and phrases so used necessitate. Its infinite varieties cannot be stated in terms of the metronome, as Mr. Dabney insists; and he leaves the problem quite as complicated as he finds it. To the classicist, indeed, his book will seem like the reduction of Lanier's work to an absurdity.

Short lives of two leading Americans.

The two latest issues of that excellent group of brief lives of men who have played a large part in American history, called the "Riverside Biographical Series" (Houghton), are of value and interest, since they are not only good pieces of work, but treat of men whose lives are among ordinary readers largely a matter of tradition. Mr. William Garrott Brown has given the life-story of Stephen Arnold Douglas with a completeness that seems remarkable until one remembers the meteoric brevity of that astonishing career and the overshadowing importance of the one great question that roused the passion and filled the attention of the country during the decade before the Civil War. Few parallels can be found to the astonishing rise to prominence of this man whose body was so small but whose ambition was so colossal. There was no situation that he did not dominate at once, whether in frontier Illinois or at the capital of the nation, until he found himself confronted by the aroused moral sense of the North. Then his essential weakness was manifested. Wholly unlike Lincoln, his beaten rival all through life up to this time, he lacked in moral sensibility. He could not measure this new force, because he could not understand it. So he failed of the presidency, the

goal of his ambition; and when he died, at forty-eight, he had been pushed to one side by his less brilliant but far greater rival. The volume will appeal most to those who are already familiar with the history of Douglas's time. — The other volume is a life of Samuel de Champlain, by Mr. Henry D. Sedgwick, Jr. Here, too, one purpose dominated the life of the subject, so that, although the life's activity extended over nearly half a century, it can be adequately presented in a small compass. The author has shown his hero as a statesman and a prudent leader of men, as well as a daring explorer. His final word is this: "Champlain was very noble in public and private life, simple, just, honorable, and kind, with a tenderness toward the weak, and a steadfast, patient loyalty in trouble, that with his 'insuppressible mettle' make him one of the worthiest, if not the worthiest, man in the early history of North America."

Mediæval ivory carvings.

The second volume in the series of "Handbooks of Great Craftsmen" (Macmillan) is curiously misnamed "The Ivory Workers of the Middle Ages," and is certainly misplaced in a series of books having to do with the great craftsmen. The human interest is conspicuously lacking. The author, Mr. A. M. Cust, manages to avoid giving any information whatever regarding ivory workers. Tuotilo, the monk of St. Gall, and a reputed hero of the craft (*circa* 900 A.D.), is mentioned only for the purpose of denying that he was an eminent craftsman in ivory. If it be true, as other monographs upon ivory carving state, that Albrecht Durer, Michel Angelo, Benvenuto Cellini, and many other artists and many European princes of the Middle Ages, followed the "beautiful craft," and furnished specimens of their workmanship in ivory to enrich the museums of the art capitals of Europe, no mention thereof is made in this book. Some information it gives regarding the art of ivory carving in its relation to sculpture, and it seeks to show the continuity of this art from the time of the Cave Dwellers down through the various periods into which the history of art is divided, and that it prospered at times when the sculptor's art declined and when monumental sculpture was almost completely suspended. All this is interesting; but the photographic reproductions by which the book is illustrated do not exhibit the anonymous mediæval carvers as accurate interpreters of the human form, nor their skill as superior to that of the modern ivory workers. Nor are the pictures calculated to inspire the readers of the book with a very deep interest in the art of ivory carving.

Biblical and Semitic studies from Yale.

A recent volume of the "Yale Bicentennial Publications" (Scribner) is taken up with a collection of "Biblical and Semitic Studies" prepared by seven members of the biblical and Semitic faculty of Yale University. The essays deal with a wide range of

topics, touching the Old and New Testaments, Rabbinical lore, and Semitic history. They are up-to-date discussions, and reflect the spirit of investigation that properly has its abode in such an institution as Yale. The first article, by Professor E. L. Curtis, is a study of the tribes of Israel, in the light of the latest hypotheses put forth by a number of Old Testament scholars, especially in Europe. The impression produced on the reader by a careful perusal of this article is that we are in danger of falling into a habit of employing fanciful and arbitrary methods in the interpretation of ancient oriental literature. There is no limit to the possibilities of such imaginary explanations as he gives of the personages of the Old Testament. The growth of Israelitish law is the theme of the second article. As in much of the current discussions of that subject, the authors, Professors Kent and Sanders, present an argument for the chief growth of the law late in Hebrew history — in post-exilic times. To a layman in the subject, their method of presentation is orderly, consecutive, logical, but rather too much wedded to a theory that underlies the whole scheme to carry conviction. Professor F. C. Porter contributes the third article on "Yetser Hara," "the evil inclination," or "imagination" in the Old Testament, rabbinical literature, etc. This is a valuable addition to our knowledge of this important Hebrew term. "The Significance of the Resurrection," by Professor Moulton, "Stephen's Speech," by Professor Bacon, and "The Mohammedan Conquest of Egypt and North Africa (643-705 A. D.)," by Professor Torrey, are the concluding scholarly contributions to this valuable bicentennial volume of Yale University.

*Interesting
musical essays.*

A few appreciative sketches on musical subjects, written by Mr. Filson Young, have been published under the title of "Mastersingers" (imported by Charles Scribner's Sons). While there has been no effort to deliver a critical judgment upon the music and musicians written about, the author has penned a truthful record of the effect that certain works, differing widely one from the other, produce on a single mind. In three successive chapters we are given a critical analysis of "Bach's Organ Fugues," "Mozart's Requiem," and "Tschaikowsky's Sixth Symphony." To those who are familiar with these works, and yet have but a slight knowledge of the meaning of all the leading motives that are interwoven into textures of inexpressible beauty, the author's treatment of the subjects has a pictorial suggestiveness that enables one to dispense with a thorough understanding of the actual music. Students of music will appreciate the manner in which certain musical ideas have been revealed, — for the fruitless search after a single pregnant and striking musical idea in a forest of contrapuntal solfeggios and roulades is certainly not a pleasurable exercise of mental ingenuity. Another interesting chapter in the book is devoted to Charles Villiers Stanford.

*"Old Put" as a
man of energy.*

No man better deserves a place among "American Men of Energy" than does General Israel Putnam, a life of whom by William Farrand Livingston has been added by the Messrs. Putnam to the brief series of biographies bearing that name. The energy of "Old Put" needed not to be brought to mind, for too many legends concerning the old hero are still afloat. But the volume is needed to correct what may be a current misapprehension, too likely to arise in such cases, that there was not behind the marvellous energy and daring the more solid qualities of ability and character. While the facts given are out of historical perspective, as in most biographies, and General Putnam's part is made almost the central one in the war, after all allowances are made one cannot but conclude that he was really an able general and a broad-minded statesman in his political views. That Washington made him his right-hand man during the early years of the Revolution, would almost settle the matter. The earlier part of the story, recounting the services of the hero as scout and officer in the French and Indian War, is a constant succession of venturesome and almost foolhardy deeds; but the reader feels throughout that there are shrewdness and good sense behind the daring exploits.

*Men and events
in 18th-century
Ireland.*

"The Irish question," as Lord Rosebery once happily remarked, "has never passed into history because it has never passed out of politics." Mr. C. Litton Falkiner quotes this observation in the preface to his "Studies in Irish History and Biography" (Longmans), and adds that he cannot hope to escape criticism from the point of view of Irish politics. His chapters are devoted mainly to eighteenth-century characters, and he has aimed to exhaust all available sources of information. Most of these studies have already seen the light in the "Edinburgh," the "Quarterly," and other reviews and magazines, and one is expanded from a short article contributed to the "Dictionary of National Biography." Grattan, Clare, Castlereagh, Plunket, Thomas Steele, Sir Boyle Roche, and the Earl-Bishop of Derry claim each a chapter, while the last third of the volume is devoted to an account of the French invasion of Ireland. The reputed father of the Irish bull is, of course, the most diverting character in the book, and one regrets that more space could not have been allowed him. Scholarly treatment and fairness of tone make this collection of Irish studies by an Irishman a work of more than passing interest.

*The love-letters
of Napoleon.*

"Napoleon's Letters to Josephine, 1796-1813" (Dutton), translated and edited by Mr. H. F. Hall, serve, with the aid of copious notes, wide margins, and thick paper, to make up a presentable volume. The letters for the period of the first Italian campaign depict the impassioned lover, and are of interest

in illustrating Napoleon's romantic temperament in early manhood. Those of 1806-7, at the time of the war with Prussia and Russia, indicate a thoughtful interest in keeping Josephine informed of the progress of the campaign, but are brief and hurried. In all save the first period, any one of these so-called letters might easily be reproduced upon a modern postal card, and few have any inherent personal interest. They are largely mere abbreviated records of events, accompanying a perennial injunction to Josephine to be "contented and happy." Mr. Hall has fulfilled the duties of an editor very acceptably, placing before each letter a statement of the leading contemporary events, while his arrangement is logical, and his translation happy. This presentation enhances such interest as the letters may possess.

BRIEFER MENTION.

The first four issues of "The Unit Library" have reached our table. This library is to consist of reprints of standard literature, published at a low price, which is reckoned upon the basis of $\frac{1}{4}$ d. for every "unit" of twenty-five pages. Another penny is added for a paper cover, and something more for cloth and leather bindings. The books now published are "The Vicar of Wakefield" (9 units), "A Sentimental Journey" (6 units), "The Origin of Species" (20 units), and Emerson's "English Traits" (8 units). The editions are unabridged. This enterprise bids fair to do for English readers what has been done so successfully in the case of German readers by the "Universal-Bibliothek" of Phillip Reclam, from which the idea has evidently been borrowed.

We have received from the Atlanta University Press an interesting discussion of "The Negro Common School," being a report of a social study made under the direction of the University, and now edited by Dr. W. E. Burghardt Du Bois. These studies of the negro problem which are being made with so much intelligence by Atlanta University are of great sociological and educational value, and deserve to be widely examined. Perhaps the most striking showing made by the present pamphlet is that for the last thirty years the negroes of the former slave states have paid for their own schools (contrary to the usual idea), and that the negroes of the whole country have contributed during the past generation no less than forty millions of dollars for the education of their children.

An extra number of the "Johns Hopkins University Studies in Historical and Political Science" is made up of tributes to the late Herbert B. Adams. The chief contributions are by Messrs. J. M. Vincent, Richard T. Ely, Daniel C. Gilman, and Burr J. Ramage. The greater part of the volume is devoted to a bibliography of the work done by men connected with the department of History, Politics, and Economics during its first quarter-century. The showing made is truly imposing, and helps us to understand what the Johns Hopkins influence has done for American scholarship. It has been a fertilizing and fructifying influence throughout the whole country, and has amply justified the far-sighted wisdom of its late President.

NOTES.

"Samuel I. II.," edited by Mr. James Sime, and "Deuteronomy," edited by Mr. G. Wilkins, are two volumes of the "Temple Bible," published by the J. B. Lippincott Co.

"Julius Cæsar," with an introduction and notes by Mr. Michael Macmillan, is the latest volume of the library edition of Shakespeare now in course of publication by the Bowen-Merrill Co.

Two volumes of "Guy Fawkes," two of "Old St. Paul's," and one of "Star Chamber," are additions to the new "Windsor" edition of W. H. Ainsworth's novels, published by the J. B. Lippincott Co.

"Four American Explorers," by Miss Nellie F. Kingsley, is a new volume in a series of educational reading-books published by the Werner School Book Co. Lewis, Clark, Frémont, and Kane are the four men whose exploits are chronicled in simple and interesting language.

"The International Student's Atlas," prepared under the direction of Mr. J. G. Bartholomew, is imported by the Messrs. Scribner. It includes nearly a hundred pages of plates, and a comprehensive general index. It may be recommended as a strictly modern work at a moderate price.

A translation of Alexander Glovatski's novel of ancient Egypt, "The Pharaoh and the Priest," has been made by Mr. Jeremiah Curtin, and will be issued at an early date by Messrs. Little, Brown, & Co. The same firm will also publish next month a new novel by Miss Mary Devereux, entitled "Lafitte of Louisiana."

Mr. Clarence S. Darrow's collection of pleasant literary papers, "A Persian Pearl, and Other Essays," first published in 1899, now reappears in a new edition bearing the imprint of Mr. C. L. Ricketts, Chicago. In mechanical form the volume is a great improvement over the original Roycroft edition, and is altogether a good example of artistic but inexpensive bookmaking.

"Captain Jinks of the Horse Marines" is one of the frothiest of Mr. Clyde Fitch's frothy dramatic efforts. Its present publication in book form, with illustrations (including a portrait of Miss Ethel Barrymore), will doubtless be welcome to those who have seen the play and wish for a permanent souvenir of their hour of amusement. The book comes from Messrs. Doubleday, Page & Co.

"Grieb's German Dictionary" has long been a standard work, and we welcome the publication of the new edition (the tenth), re-arranged, revised, and enlarged under the editorship of Dr. Arnold Schröer of Freiburg i. B. The English-German section is the only one now published, and makes a volume of 1358 pages. The Oxford University Press (Mr. Henry Frowde) supplies the English and American market with this work.

The University of Chicago Press send us an acting edition of Ben Jonson's "The Case is Altered," which is to be produced by students of the University on the seventeenth of this month. As the first production in Chicago of an Elizabethan play under Elizabethan conditions, the occasion promises to be of much interest. At the same time, we receive from Messrs. Paul Elder & Morgan Shepard, San Francisco, a translation of the "Antigone" of Sophocles, prepared in connection with the recent performance of the play (in Greek) under the Stanford auspices. This translation follows Professor Jebb's text in most matters, and is the work of Professors H. R. Fairclough and A. T. Murray.

LIST OF NEW BOOKS.

[The following list, containing 78 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

- Autobiography of Sir Walter Besant. With a Prefatory Note by S. Squire Sprigge. With portrait, 8vo, gilt top, uncut, pp. 294. Dodd, Mead & Co. \$2.40 net.
- William Black, Novelist: A Biography. By Wemyss Reid. With portrait, 8vo, gilt top, uncut, pp. 353. Harper & Brothers. \$2.25 net.
- The Memoirs of François René Vicomte de Chateaubriand, sometime Ambassador to England. Trans. by Alexander Teixeira de Mattos. Vols. III. and IV. Illus., large 8vo, gilt tops, uncut. G. P. Putnam's Sons.
- Little Memoirs of the Nineteenth Century. By George Paston. With photogravure portraits, 8vo, gilt top, uncut, pp. 376. E. P. Dutton & Co. \$3. net.
- General Forrest. By Capt. J. Harvey Mathes. Illus., 12mo, gilt top, uncut, pp. 395. "Great Commanders." D. Appleton & Co. \$1.50.
- The Vicar of Morwenstow: A Life of Robert Stephen Hawker, M.A. By S. Baring-Gould, M.A. Eighth edition; with portrait, 12mo, pp. 312. Thomas Whittaker. \$1.25.
- The True Aaron Burr: A Biographical Sketch. By Charles Burr Todd. Illus., 12mo, gilt top, pp. 77. A. S. Barnes & Co. 50 cts. net.

HISTORY.

- History of Wachovia in North Carolina: The Unitas Fratrum or Moravian Church in North Carolina during a Century and a Half, 1752-1902. By John Henry Clewell, Ph.D. Illus., large 8vo, pp. 365. Doubleday, Page & Co. \$3. net.
- The History of the Louisiana Purchase. By James K. Hosmer, Ph.D. Illus., 12mo, pp. 230. D. Appleton & Co. \$1.20 net.
- When Old New York Was Young. By Charles Hemstreet. Illus., 8vo, uncut, pp. 354. Charles Scribner's Sons. \$1.50 net.
- Cromwell's Army: A History of the English Soldier during the Civil Wars, the Commonwealth, and the Protectorate. By C. H. Firth, M.A. 12mo, pp. 444. James Pott & Co.
- Publications of the Mississippi Historical Society. Edited by Franklin L. Riley. Volume V. Large 8vo, uncut, pp. 394. Oxford, Miss.: Printed for the Society.

GENERAL LITERATURE.

- Dante Studies and Researches. By Paget Toynbee, M.A. Large 8vo, gilt top, uncut, pp. 359. E. P. Dutton & Co. \$3.50 net.
- Main Currents in Nineteenth Century Literature. By George Brandes. Vol. II., The Romantic School in Germany (1873). 8vo, gilt top, uncut, pp. 329. Macmillan Co. \$2.75 net.
- Meditations of an Autograph Collector. By Adrian H. Joline. Illus., large 8vo, gilt top, uncut, pp. 316. Harper & Brothers. \$3. net.
- Fashions in Literature, and other Literary and Social Essays and Addresses. By Charles Dudley Warner; with Introduction by Hamilton Wright Mabie. 12mo, gilt top, uncut, pp. 330. Dodd, Mead & Co. \$1.20 net.
- The Buried Temple. By Maurice Materlinck; trans. by Alfred Sutro. 12mo, gilt top, pp. 335. Dodd, Mead & Co. \$1.40 net.
- An Introduction to the Scientific Study of English Poetry: Being Prolegomena to a Science of English Prosody. By Mark H. Liddell. 12mo, pp. 312. Doubleday, Page & Co. \$1.25 net.
- Works and Days. By Hamilton Wright Mabie. 16mo, gilt top, uncut, pp. 299. Dodd, Mead & Co. \$1. net.
- A Persian Pearl, and Other Essays. By Clarence S. Darrow. New edition; 8vo, gilt top, uncut, pp. 160. Chicago: C. L. Ricketts. \$1.50 net.

NEW EDITIONS OF STANDARD LITERATURE.

- Novels of William Harrison Ainsworth, "Windsor" Edition. New vols.: Guy Fawkes (2 vols.), Old St. Paul's (2 vols.), The Star Chamber (1 vol.). Illus. in photogravure, 16mo, gilt tops, uncut. J. B. Lippincott Co. Per vol., \$1.

- Selections from the World's Greatest Short Stories, Illustrative of the History of Short Story Writing. With critical and historical comments by Sherwin Cody. 16mo, gilt top, uncut, pp. 412. A. C. McClurg & Co. \$1. net.
- Temple Bible. New volumes: First and Second Books of Samuel, edited by James Sime, M.A.; Fifth Book of Moses Called Deuteronomy, edited by G. Wilkins, M.A. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.
- Shakespeare's Julius Caesar. Edited by Michael Macmillan. 8vo, uncut, pp. 179. Bowen-Merrill Co. \$1.25.
- The Case Is Altered: A Comedy. By Ben Jonson. 12mo, uncut, pp. 89. University of Chicago Press. Paper.
- The Antigone of Sophocles. Trans. by H. R. Fairclough and A. T. Murray. 12mo, pp. 63. San Francisco: Paul Elder and Morgan Shepard. Paper, 35 cts. net.

BOOKS OF VERSE.

- A Tale of True Love, and Other Poems. By Alfred Austin. 12mo, gilt top, uncut, pp. 139. Harper & Brothers. \$1.20 net.
- The Black Christ. By C. S. A. Revised edition; 12mo, uncut, pp. 31. Oxford: B. H. Blackwell. Paper.
- When Bards Sing out of Tune. By A. Clark. 12mo, pp. 67. Abbey Press. 50 cts.

FICTION.

- The Kentons. By W. D. Howells. 12mo, pp. 317. Harper & Brothers. \$1.50.
- Heralds of Empire: Being the Story of One Ramsay Stanhope. By A. C. Laut. 12mo, pp. 372. D. Appleton & Co. \$1.50.
- Dorothy Vernon of Haddon Hall. By Charles Major; illus. by H. C. Christy. 12mo, gilt top, uncut, pp. 369. Macmillan Co. \$1.50.
- Openings in the Old Trail. By Bret Harte. 12mo, pp. 332. Houghton, Mifflin & Co. \$1.25.
- Margaret Vincent. By Mrs. W. K. Clifford. 12mo, pp. 356. Harper & Brothers. \$1.50.
- The Claybornes: A Romance of the Civil War. By William Sage. Illus., 12mo, pp. 404. Houghton, Mifflin & Co. \$1.50.
- A Damsel or Two. By F. Frankfort Moore. 12mo, pp. 371. D. Appleton & Co. \$1.50.
- Deep-Sea Plunderings. By Frank T. Bullen, F.R.G.S. Illus., 12mo, pp. 361. D. Appleton & Co. \$1.50.
- At Sunwich Port. By W. W. Jacobs. Illus., 12mo, pp. 351. Charles Scribner's Sons. \$1.50.
- The Sport of the Gods. By Paul Laurence Dunbar. 16mo, gilt top, pp. 255. Dodd, Mead & Co. \$1.50.
- In the Country God Forgot: A Story of To-Day. By Frances Charles. 12mo, pp. 328. Little, Brown, & Co. \$1.50.
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NOTWITHSTANDING that in America few names are more familiar upon the tongue than Lewis and Clark, it is a singular fact that at the present moment a full and adequate account of what they did is almost unattainable. The complete journals of the explorers are still in manuscript. The published work of 1814, abridged and adapted from the journals by the accomplished Nicholas Biddle (though the name of another appears on the title-page as editor), has long been out of print. The fragmentary accounts that preceded the Biddle edition have become very rare, as also the various foreign presentments, English, Dutch, German, and French. The noble reprint of the Biddle edition which appeared in 1893, prefaced, annotated, and supplemented in every needful way by Dr. Elliott Coues, a work of great bulk and cost, has quite disappeared from the market. At the present moment whoever desires to own the story of Lewis and Clark must content himself with abridged compendia or unsatisfactory reprints, or pay high for copies, usually tattered and mildewed, in auction rooms and the stores of dealers in old books.

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A Semi-Monthly Journal of Literary Criticism, Discussion, and Information.

No. 383. JUNE 1, 1902. Vol. XXXII.

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THE NOVEL OF AMERICAN HISTORY.

Many are the Cassandra voices of to-day, foretelling decadence and doom to the historical romance. Each new novel of problem or temperament is heralded as that long-awaited giant that shall overthrow the tenacious yet shrivelled race of historical romancers and hurl them from their vaunted throne in the reading-world. Meanwhile, undisturbed by the maledictions and prophesies, authors continue to write at maximum soul-sapping speed, and publishers continue to announce "fifty thousand copies sold ten days before publication."

There are strong indications that reaction from this mercantile excess, this flamboyant advertisement of wares of the brain and fancy, must come as a relief to the judicial and scholarly reader. No one would deny that among the much-advertised and widely-read novels of the last five years a few have that intrinsic grasp and vital portraiture of mien and soul that will gain for them a place among the potent and representative books of the age. Despite such concessions, however, one must also admit that there are scores of volumes appearing annually, announced with glaring headlines, whose only claim to favor is in the dangerous and alluring appeal to overstrained imagination or neurotic passion. Such novels, fortunately, become literary comets, and their effect is soon obscured.

Amid many inferior and sensational ventures, products of clever ambitions rather than sincere literary expression, the historical novel has yet reestablished itself upon the higher planes of fiction, and, through a few worthy volumes, has proclaimed the sanative and energizing influence of this form of fiction, until it has reached a steadfast response unrivalled since the days of Scott and Dumas. Whatever may be the decrease in the astounding sales of historical fiction during the next few years, whatever may become the next dominant literary fashion, it is safe to affirm that the historical novel, which has sincere purpose and literary power, has again attained a sure rank in contemporary literature. Previous to the last half decade, this literary type had endured disfavor for more than a quarter-century. After the works of Scott, Bulwer, and Cooper, the historical fiction, with few exceptions, was poorly executed and little read. In 1889, Mr. William Sharp, in a criticism upon one of the exceptional novels of this class, Hardy's "Passe Rose," admitted its skilful workmanship, but added, "The historical novel is at low ebb." He made the prediction that this desuetude was permanent, and that neither scholars nor uncultured readers had further need of this "hybrid" form. And yet the need and response came as a healthful reaction from novels of extreme morbid

realism, or elemental local tales, whose simplicity at first pleased, then satiated, the reading world. A demand was created for more virile imaginative forms, and, in revival, appeared the novel of action, with two distinct literary expressions, — first, the novel of contemporaneous work and heroism, exemplified by Mr. Kipling, Mr. Hopkinson Smith, or Miss French; and second, the historical romance that has reestablished its rightful claim.

In no country has this form of romance met with more extravagant and long-lived favor than in America. Moreover, while old-world scenes in new panoramas have commanded ready sale, while Stevenson and Weyman, Galdos and Sienkiewicz, have been favorites, while the daring and zest of such a story as "The Helmet of Navarre" has received passing plaudits, yet the primal interest has centred about romances of national history. Though occasional critics attributed the new patriotism in literature to the war with Spain, yet its manifestation preceded this national event and has a more logical and sequential growth. It is akin to the changes in moods and tenets of life and letters during the last century. The parity of realism and picturesqueness is typical of the present age and has found special illustration in history and fiction. While readers make adroit synthesis of cause and result, while they trace the philosophy of great world-movements, they no longer welcome detailed philosophical methods by historians or fictionists. Buckle and Hallam are still classic, but the scenic historians, Carlyle and Froude, Fiske and Parkman, represent the present-day attitude toward the past. Our democratic age has no desire to see characters "strut across the stage," or "step out from history's pages"; we are anxious to know the true man, stripped of his insignia. Perhaps our characteristic unreserve, which often borders on irreverence, has never been so well expressed as in the semi-satirical lines of Halleck, descriptive of the early democratic traits of his countrymen who

"Would shake hands with a king upon his throne,
And think it kindness to His Majesty."

The historical romancer is confronted by a serious problem in portraiture of historical characters; in many of the more recent and most artistic novels, as in the best work of Scott and Cooper, the leading historical persons are in the background, not before the constant glare of the foot-lights. The more prominent characters in the story are fictitious or lesser-known to history. The skilful introduction of real historical heroes in minor rôles is a strong and safe method of emphasizing the atmosphere. To make this scenic quality vivid, to reveal a creative and, at the same time, a relevant imagination, constitute the essential aims of the historical novel. The reader may easily gauge the writer's scholarship by his success in attaining a true pictorial atmosphere. Droll anachronisms are found in some of the most popular fiction. To

carelessly mingle history and fiction, in the setting of the story, is dangerous; the reader of such stories, found among the most popular works of Scott and Bulwer no less than later writers, often carries through life delusions on important events and periods of history.

Some recent novels and dramas of American history have done gross injustice to real persons and scenes chosen for reproduction. To apotheosize Aaron Burr or villainize Israel Putnam, to scoff at Franklin's services for our country at the court of France or to bestow immortal youth upon Barbara Freitchie, — such perversions of facts perjure the historian and weaken the romancer. Again, many authors fail to adapt their diction to the colloquialisms of the times. There is a ludicrous aspect to a popular tale of the Revolution couched in the ultra-journalistic phrases of to-day, with references to prospective "sky-scrapers" and interchange of debonair club-life greetings. With many good qualities and evidence of wide reading, the gifted author of "A Son of the Old Dominion" loses the effect of her atmosphere when, in a thrilling narrative of Indian strife, she pauses suddenly and declares that these events "are all recorded in history," or, with yet greater offense, quotes directly from history, wholly destroying the illusion of her background. Such flaws suggest the substitution of the historian for the novelist; the historian may *study* his events, the novelist must assimilate his studies and then *portray*. Thackeray and Charles Reade in the past, Mr. James Lane Allen, Mr. Thomas Nelson Page, and Miss Murfree in the present, excel in almost perfect reproduction, even incarnation, of chosen periods; and these results are often gained without the introduction of familiar historical persons.

A wide sympathy with the world's successive cycles, but a concentrated study of a particular period, characterize the best novelists of history. James, Ainsworth, Miss Muhlbach, of the past, have many kinsmen among current American romancers. They show versatility and marvellous industry, but such incomplete and inchoate panoramas will soon be forgotten as literature. Some of the honored names in historical fiction have produced only one or two novels. "Callista," "John Inglesant," "In His Name," are types of such exceptional and vital work. This last title suggests one of the earlier novels of American history whose favor has never been submerged. An English magazine of recent date mentioned this as "the best American historical novel." In brief retrospect one may recall other early fiction of American history that has merited its immortality amid diverse literary fashions and vacillating standards of criticism. If Cooper often wearies with his prolix diction and his careless structure, he created two worthy novels of distinctive and thrilling action in "The Spy" and "The Last of the Mohicans," and thereby proclaimed himself the pioneer romancer of American forests and frontier battle-lines. Amid the sen-

sational and imitative work of Paulding, Simms, Cooke, and Mrs. Childs, on historical themes, — volumes seldom opened to-day, — Irving has kept a perennial charm for old and young, and his genial, leisurely tales, with American history and legend for motives, have never been more honored and loved than they are in the new century. Lowell gave warm praise to a novel of American history that has lost, through some mischance, its merited reading. Sylvester Judd's "Margaret" cannot be surpassed as a vital portrayal of New England life at the meeting of the eighteenth and nineteenth centuries. It is essentially a story of analysis rather than of action, — a crude yet intensive mingling of realism and ideality. With the graphic recollections of musters, camp-meetings, huskings, and village schools of the period is interwoven a story of deep soul-searching power. In a letter from Froude to Thoreau, after the latter's first volume, "A Week," had reached him, the English historian said: "In your book, and in one other from your side of the Atlantic, — 'Margaret', — I see hope for the coming world."

Hawthorne painted an unrivalled atmosphere of colonial Massachusetts, and, in wonder at his subtle, psychological magic of analysis, one must not forget his faithful portrayal of early types and customs. Decades ago the western pioneer lands were photographed in the fiction of Bret Harte, Edward Eggleston, and Miss Woolson. The strong realism of these stories, often fraught with actual experience, has given them rank both as novels of history and narratives of manners. It may be questioned if any historical novelist has revealed greater pictorial vigor than Edwin Bynner in "Agnes Surriage" and "The Begum's Daughter." Like the true artist in fiction, Mr. Bynner chose a small dramatic episode about which he could cluster a few strong landmarks and types. Mr. Cable has immortalized the architecture and manners and speech of Creole New Orleans of the past and present, and to one reader, at least, his later ventures in more specific tales of war and politics fail to equal the delicate artistic suggestion, and the intensified focalized interest, of these earlier romances of "Dr. Sevier," "The Grandissimes," and "Madame Delphine."

While American novelists are fast appreciating the unrivalled mines of literary material still unworked within their land, while few nations have had, within so brief a time, history of so great moment with such varied and faithful records, only a few scattered fragments of our history have thus far been chosen for portrayal by novelists of broad intellect and trained imagination. Especially barren of romantic treatment are the periods of settlement in the central states, the witchcraft delusion, and that "critical period of American history" which succeeded the Revolution and preceded the War of 1812. The latter event, and the years of political ferment and social and intellectual awaken-

ing prior to the Civil War, also afford diverse themes for pictorial narrative and vivid characterization, though the dramatic scenes are less distinct.

Four periods have furnished popular motives for the American historical novelists, — the first half-century of colonial life in Massachusetts and Virginia, the English-French relations before the French and Indian War, the scenes and characters concentrated about the movements of the Revolutionary army in New York and Maryland, and the Civil War with its aftermath of Reconstruction. The early settlements in Virginia especially afford tempting themes for research and roseate fancy. The peculiar comingling of the primeval and the cultured, the interrelations of scholars and royal favorites with the savages and their weird customs, furnish the imagination with matchless episodes.

In romantic and stirring flavor, the early records of Virginia far surpass those of the Massachusetts colony. Their conditions were quite distinctive, and the attempt to correlate these in one romance, as in "King Noanett," disclosed the detached backgrounds which defied the novelist's attempted juncture and remained coeval only in time. History has made us more familiar with the aspects of the Pilgrims and the Puritans; we have too much neglected the histories of Virginian life by Byrd and Beverly. The portrayal of scenes at Jamestown and Flower da Hundred has the charm of sensuous atmosphere and unique romantic traditions. Mrs. Goodwin's romances, despite technical defects, retain one's interest; and "White Aprons" and "The Colonial Cavalier" are pure and vivid in background and in emotional treatment. The pictorial and pathetic episodes of "wife-auction" and slave-commitment have been forcefully revealed in "Prisoners of Hope," "To Have and to Hold," and "Free to Serve." In Miss Johnston's initial story, and in her later romances, one is especially impressed by her vital prodigal skill in rapid narrative. After reading "Sherlock Holmes," Stevenson wrote to Conan Doyle: "That is the class of literature that I like when I have the tooth-ache." Of this thrilling type was "To Have and to Hold," and the reader, chained to the breathless whirl of the author's imagination, did not pause to note the dramatic flaws until the race was finished. Then the unbroken succession of adventures with Indians, pirates, panthers, poisons, and shipwrecks, seemed less real, and he began to question the probable method by which Jeremy Sparrow killed those last three Indians, and realized that his imagination, like the author's, was wearied of devising ways and means. "Audrey" is a distinct advance upon the earlier romances of this author, and the character of the heroine reveals rare insight and delicacy of portraiture; far more restraint is noted in the structure of events, though there are still evidences of immature literary powers.

The very names of Pontiac and Quebec are suggestive of romance and dramatic history, and their

possibilities have been well tested by Gilbert Parker. The famous battle on the Plains of Abraham has yet to receive more vivid portrayal than in "The Seats of the Mighty." It is the privilege of a historical romancer to choose a mystery or a mooted tradition about some historical character, and interweave upon this thread a story of double charm. To this type of fiction belongs "Henry Esmond" and "Unknown to History" of the past, and the recent romances, "When Valmond Came to Pontiac," Mr. Parker's fanciful tale of the traditional son of Napoleon, and Mrs. Catherwood's alluring picture of the Dauphin, escaped from France and meeting sundry adventures in America under the name of "Lazarre." As in her earlier stories of frontier life in the Northwest, Mrs. Catherwood has shown a scholarly, leisurely portrayal. Perhaps no historical romance of pioneer life in the Northwest, with interrelations of Indians, French, and English, has equalled in romantic daring and pictorial glow "Alice of Old Vincennes."

The younger generation of American students may gain correct and broad views of the Revolutionary struggle, and just estimates of both Tory and Patriot leaders. The old-time hatred and surmises have given way before the deep truth-searching attitude of this age. Text-books and romances alike respond to this large and true intelligence and educated sympathy. Among a wide variety of historical novels of recent years, portraying many phases of this crucial period, three especially suggest parallelisms and contrasts, and have won popular and scholarly success. "Hugh Wynne" unfolded in careful outlines the social and civic status of the period in Pennsylvania; "Janice Meredith" portrayed the domestic and military life of New Jersey; "Richard Carvel" revealed the political and social atmosphere of Maryland. "Hugh Wynne" surpassed in characterization, "Janice Meredith" in scenic and romantic pictures, and "Richard Carvel" in breadth of scope and easeful yet sustained plot.

Mrs. Gertrude Atherton has drawn a picture of Alexander Hamilton, "The Conqueror," with excess of material and exuberance of laudation. There are, however, a few scenes of historical and dramatic vigor, portrayals both of crucial scenes during the war, viewed from close range by the great generals, and also emphasis of that lesser-known yet vital conflict which transformed the chaotic, anarchical states at the close of the war into a federation. If she has overestimated the part played by her hero in some of these events, she has vivified the struggle for Federalism and has surrounded Hamilton with a large and diverse group of American statesmen, whose salient traits have been well delineated.

Coeval with the Civil War appeared a few novels of intense lurid force, but utterly lacking in poise and finish. While Mrs. Stowe's work possessed some qualities that ensured its longer life, the ef-

forts of her compeers, Simms, Tourgee, Lanier, have been wholly submerged. In contrast with these fervid novels are the recent portrayals of both the war and the reconstruction blunders, results of calm perspective and judicial adjustment of past conditions after time has allayed the excitement and invective. The vividness and penetrative insight are commingled with a scholarly interpretation in such fiction as "John March, Southerner," "Red Rock," "The Crisis," "Henry Bourland," and "The Battle-Ground." While there is no loss of vitality or sympathy, the later novelists have justly emphasized the significant causes and results of the conflict and have treated with impartial colors the heroes and charlatans of both North and South.

The two forms of historical fiction,—the romance of adventure and the analytic novel of character,—have been well exemplified in recent American fiction. The first type is evidenced in such stirring tales as "The Chief Factor," "To Have and to Hold," and "From Kingdom to Colony"; the second form is recognized in "Hugh Wynne," "The Crisis," "The Reign of Law," and "The Tory Lover." To avoid the stilted and discursive defects of the earlier novelists, Scott, Cooper, and their successors, and at the same time shun the sensational unreserve and haste of some of the most popular later romancers, would seem the safe passage for the historical novelist. Whether as romance of hazard or narrative of manners, whether restricted to imaginary characters or repainting actual personages, the novelist of history should have one ultimate mission,—to create a story of vital and universal interest, wherein ideality and reality are wisely commingled. His task is to illustrate Carlyle's words: "The Past has always something true, and is a precious possession. In a different time, in a different place, it is always some other side of our common Human Nature that has been developing itself."

ANNIE RUSSELL MARBLE.

THE ELIZABETHAN PLAY IN CHICAGO.

Ever since the mediæval drama broke away from the Church and got into the public square, and thence into the public theatre-house, the tenure of the theatre, and of dramatic literature regarded as the material for stage-acting, has been an uncertain one. This has especially been the case in English-speaking countries, where a certain Puritan prudery distrustful of histrionics, and a certain resolute independence of individual initiative, have kept the stage a private enterprise and have refused to recognize its institutional function. On the continent of Europe things have turned out otherwise, and in many cities the theatre is a recognized institution supported and countenanced by the State.

With us of late there are some signs of change.

A converted few are urging an endowed theatre. And just as the universities and large public schools of the English renaissance practised stage-performances, in both Latin and English, as a regular and recognized part of the college activities, so now the American universities are rapidly if somewhat blindly beginning to enlarge their horizons, admit the educative and cultural value of the practical dramatic art, and make Sophocles, Shakespeare, Jonson, Molière, and the rest, a living text as well as a closet page.

The ideally equipped university of the immediate future will doubtless have, alongside of its other laboratories, what without undue forcing of the already hackneyed metaphor we may call a laboratory of dramatic art, — a theatre-building adequate for the presentation of classical plays from Greek, Latin, English, French, German, and other literatures. And not only this, but sufficient equipment and endowment; so that provision can be made for regular and frequent performances of this sort without overtaxing the energies of the regular teaching staff. Indeed, as this is an age of aggregation and trusts, who knows but that a full-fledged theatre with a stock-company drawn from the *élite* of the profession may before long settle down next to some university campus, — in short, an endowed theatre under university management and control!

Meanwhile, the ferment is working. Harvard, Yale, Wisconsin, Stanford, Michigan, Beloit, Wellesley, Smith, Bryn Mawr, Tufts College, and other institutions, have all made a beginning and have attempted the revival and stage-presentation of such specimens of the world's dramatic literature as are recognized as classical or typical. The University of Chicago is the latest convert to the new principle. A year ago a student performance of "As You Like It" was given on the university campus, and again on May 17 last, at the Auditorium Theatre in Chicago, a performance of Ben Jonson's comedy of "The Case is Altered" in the Elizabethan manner was given, not, it is true under the direct auspices of the university, but by university students, and under the direction of a body composed chiefly of faculty members, faculty wives, and students, working together as the University Settlement League. The English department was called upon for advice; Mr. S. H. Clark of the department of public speaking assisted in training the actors; and Mr. F. L. Short, who has already had a main hand in some five or six such performances, came on from the East and managed the stage production. An elaborate illustrative programme was printed, and the occasion was further commemorated by the issuance of a reprint of the play itself, with brief introduction and text reconstituted on the basis of the original edition. The affair itself was a success. A large and sympathetic audience, tolerant of amateurism and friendly to the main cause, gratified its curiosity and reaped amusement in various forms. If the audience was tolerant and made

concessions so also did the university managers, who at points were forced to yield minor details of antiquarian accuracy to the exigency of popular effect. Indeed, any such performance must in some measure be a compromise. But the main effect was secured. That the path has been broken and a beginning made is a matter for congratulation, and is due chiefly to the admirable energy of the ladies of the League and its efficient managers and advisers.

Three or four conclusions are to be gathered from this experiment. One is that the experiment is worth repeating, — perhaps under different conditions. Again, that the atmosphere of the university — the university on its own grounds and in its own house — is better for such a thing. The Auditorium stage was not well adapted for the production. The Elizabethan audience, which should have served the function of chorus and intermediary between the actors and the modern audience, was partly hidden from sight in a narrow space, or else too much crowded upon the Elizabethan stage itself. A university theatre-building is needed, with convertible stage and ample room in the pit for the accommodation of either Elizabethan stage and audience on the one hand, or of Greek chorus on the other. The students on this occasion, both in the play and in the Elizabethan audience, contributed their parts with admirable spirit and willingness. A considerable part of the value of such performances is obviously the training gained by those who take part. Another time, however, the experiment might be varied by securing the assistance of semi-professionals (at least) in the major parts of the cast, as was done in the Harvard performance of "Epicœne," leaving the joyous business of the mock-audience, as always, to the students. Another time, too, with a cast so strengthened and with more time for drill and preparation, a stronger play may be hazarded. Then also the local "business," — archæological details and reproductions in culture-history, — on which so much of the picturesque effect depends, can be more carefully elaborated. Perhaps, for example, in the course of time a university audience can be led to the point of patiently and sympathetically listening to an entire Shakespearian play, uncut (a matter often of between three and four hours), and in the original setting. Such things are as yet unknown in America. In Munich, however, the present writer has listened to a four-hour performance of the unabridged German "Hamlet." The success of the University last year in its performance of "As You Like It" in modern form would suggest the possibility of a still greater academic success in similar things in the stricter original form and setting. Chicago is ready to furnish appreciation and support, the University has the requisite energy, atmosphere, learning, and personnel. The one thing lacking is the material equipment. Will that be provided?

FREDERIC IVES CARPENTER.

The New Books.

IN GARDEN WAYS.*

Charles Lamb had a list of *biblia-a-biblia*,—books which, though they contain printed matter, “are not books.” It is questionable whether books consisting entirely of illustrations, with almost no printing, can be termed literature; but several of the garden books which appear this season manage to convey an infinite amount of information with scant printed words,—trusting to the sight of the things themselves as shown in lavish illustration. Two of the largest and most important of these books are collections of drawings and photographic reproductions, relating, one to English and Scotch gardens, the other to American gardens. It has been pleasant to study them together, to compare them, and to note the differences in the gardens thus represented.

Mr. Inigo Triggs’s work on “Formal Gardens in England and Scotland” is in three parts. Part I. has 118 pages of plates; of these, but sixteen are actual photographs of English and Scotch gardens, while the others are sketch-plans and elevations, drawings of gates, walls, bits of terraces, fountains, sundials, garden houses, lead figures, vases, columns, cornices, balustrades, dove-cotes, garden-steps, knots, parterres, and various garden-furnishings. The photographs of gardens in this part contribute little that is new to the published information about English gardens, especially to those who have read the pages and seen the illustrations in “Country Life” during the six years of its existence. But the sketch-plans and elevations are of great interest and value, both to garden-lovers and garden-architects. Part II. of Mr. Triggs’s work shows a wonderful advance over Part I. both in interest and beauty. Some familiar English gardens of rather hackneyed illustration are shown, as those of Hampton Court and Levens Hall; but

the views given in this book are unusual and effective, and it is most gratifying to have the skilfully-drawn sketches, elevations, and bird’s-eye views of those well-known gardens, also many of their effective details and out-of-the-way corners. The Englishman has ever felt “the lure of green things growing,” as said Piers Plowman; and in all greenery his garden excelled those of any land. At this day the greatest difference between English and American gardens is not in the flowers but in the perfect lawns, the splendid hedges, the topiary work of the old-world pleasaunces; in all, in fact, that shows the skilled care of many, many years. Our few hedges are all new; an old hedge is almost unknown in America; for the yews and hollies of English hedges did not flourish here. With the recent establishment of hedges, an air of stability and finality has been given to our gardens, which has added infinitely to their charm.

The book entitled “American Gardens,” edited by the well-known architect Mr. Guy Lowell, has been frequently compared to a somewhat similar book on English gardens, called “Gardens Old and New”; and the American photographs have been disparaged. They certainly equal the English views in quality; but some may appear inferior because there are two or even four views on a single page,—an arrangement which is to be deplored. It was not the intent of the American book, as of the English one, to display only the views of costly and elaborate gardens of houses of great wealth; many views are given of old gardens of small size and historic interest, others of small size but of great artistic merit. The views of old gardens are in general the most pleasing. In looking over the assembled American views, I am struck with the indigenous aspect which the American garden has developed. We have taken our plans and notions from foreign gardens, chiefly those of England, with hints from Holland and Italy; but Nature has prohibited an exact imitation and suggested new features entirely unlike the gardens of Europe. So wonderfully is this shown in this book that I am led to believe that garden-making will become a representative art in America, and be regarded as an indigenous art,—if such a term be proper. I am glad to think of this book as going to England, where it will show to English readers how unlike a real American garden is the so-called “American garden” of the English florist and gardener,—a garden where crim-

* FORMAL GARDENS IN ENGLAND AND SCOTLAND. By H. Inigo Triggs. In three parts. With photographic plates. New York: Imported by Charles Scribner’s Sons.

AMERICAN GARDENS. Edited by Guy Lowell. Illustrated. Boston: Bates & Guild Co.

MINIATURE AND WINDOW GARDENING. By Phoebe Allen and Dr. Godfrey. New York: James Pott & Co.

A GARDEN IN THE SUBURBS. By Mrs. Leslie Williams. Illustrated. New York: John Lane.

FLOWERS AND GARDENS: Notes on Plant Beauty. By Forbes Watson; edited by Rev. Canon Ellacombe. With photographic portrait. New York: John Lane.

GARDEN-CRAFT, OLD AND NEW. By John D. Sedding; with a memorial notice by Rev. E. F. Russell. Illustrated. New York: John Lane.

son, purple, and magenta rhododendrons are blended and jumbled, and bordered with pink and orange and salmon azalias; a garden which contains a few plants of what the English gardener calls "American wood-lilies," and dog-tooth violets, and California poppies, and which is supposed to "remind us of home." Another agreeable truth proved by this American book of gardens is the fact that a lovely garden and even a formal garden is within the possibility of the flower-lover of moderate means. Photography often gives an exaggerated perspective, and has made some of these gardens appear much larger than they really are. But a majority of those shown are of comparatively slight cost and not of large size; in fact, some of the most charming are the least costly ones. The book has a few well-written pages as a prologue, and as an epilogue the sketch-plans of all the formal gardens pictured in it. The Introduction is so well written and interesting that the reader wishes it were much longer.

These two books offer an answer to the question asked so frequently of late, "Where can I find drawings and views to aid me in laying out a formal garden?" Usually it is also qualified by being a *small* formal garden; which makes somewhat superfluous the reply, "Employ a skilled architect to make drawings and estimates for you." The great need in a successful formal garden is that it shall be "on scale," and of course a skilled designer is far more able to accomplish this than a haphazard flower-lover. For the garden changes; shrubberies alter in density and shape; trees grow surprisingly; it hurts so to cut down a tree, or remove a beautiful shrub; and in a few years all the proportions of the garden are changed and lost.

The writer of this review has a winter home in the city of Greater New York, which chances to be upon the block chosen, on account of the permanency of its residents, by the Municipal Art League of that city to prove what can be done to beautify a block of city houses by means of tree and vine planting, and the placing and planting of window-boxes. This block was jestingly dubbed the "Block Beautiful" (though the name and adjective seem to have naught in common). The families resident thereon all leave the city in early summer and do not return till late autumn; so the adorning of these houses is purely a public-spirited deed, to gratify the eyes of chance passers-by, — who are chiefly, in mid-summer,

the city's poor. In the planting of window-boxes in this Block Beautiful, much monotony at first obtained. We had scarcely more variety than the "widow-woman" of "Pasquile's Jests" (1604), wherein it was told at a country-inn, as a matter of vast wonder, that in London the citizens "take in their gardens at night within their windows, and let them out in the morning." Whereat gaping yokels went up to London town in a body to see the rare sight, and they did there behold the widow-woman putting out at her casements boxes of "Gilly-Flowers, Coronations, and Herbs." Formal geraniums, pale nasturtiums, graceless aspidistras, and dull ivy replaced in our window-boxes but sadly the sweet-scented, free-blooming, grateful, kindly Elizabethan blossoms of the old jest-book. But we have now a little book of scarcely more pages or bigger size, entitled "Miniature and Window Gardening," which offers to all readers great variety of choice in window plants as well as most intelligent advice about making and maintaining the boxes; and also the planting of small city gardens and our hopeless back-yards. The book is so informal in diction and direct in expression, that it is as helpful as having an experienced and intelligent gardener at hand to answer questions; and it is written for American climate and American money, and in that is a treasure, — for nearly all instructive books on gardening are English and in general for the friendly climate of western England, and bewilder us with lists of flowers that will blossom in December, and others which should be planted in January.

"A Garden in the Suburbs" is one of the several books evoked of late in the manner of Mrs. Earle's "Pot-pourri in a Surrey Garden," a familiar record of homely thoughts in a home garden, on flowers and fruits, and on subjects suggested by and akin to gardening. None of these several followers of Mrs. Earle have equalled the prototype in interest or value, for hers is the sort of book and sort of literary composition which does not well bear imitation. The original had the charm of frank narrative; but this was the narrative of a charming woman, and the book was also useful. "A Garden in the Suburbs" is of little value to the American garden-maker, and it is, I believe, the only one of Mr. John Laue's round dozen "Books about Gardens" which is not. The book is a distinct negative in style; it is full of what not to do, and what wasn't done right, and what that special soil would not grow, and

what flowers would not bloom in that garden ; and it communicates this characteristic negation to the reader.

Among these books of Mr. Lane's are reprints of two of the classics of garden-literature, — Forbes Watson's "Flowers and Gardens," published nearly thirty years ago, and John Sedding's "Garden-Craft Old and New," published first in 1890. A certain pathetic interest attaches to both of these books, written by men of enthusiasm and genius, who died young. Dr. Watson's book was written during the last painful months of an insidious disease, and finished two days before his death. Sedding's had been given to the publishers ; but he died suddenly before it was set in type. The first half of Dr. Watson's book is devoted to a series of monographs on a handful of familiar flowers, the snowdrop, snowflake, daffodil, crocus, and others ; these are the most extraordinary plant-portraits ever written. Every line of color, every outline of petal, every curve of leaf, revealed to this author the full secret of its beauty and meaning ; and his deeply religious and artistic nature made him understand and translate this secret of plant-life and plant-beauty into words. The second part, on Gardens, dealt the first effective blow at "bedding-out gardening," and that at a time when such gardens were a British idol. Its two sections, "Faults in Gardening" and "Gardeners' Flowers," contain some of the most exquisite sentences and thoughts upon gardens in the English language, and some of the most keenly sarcastic as well. In his outburst against variegated foliage, he ridicules the "scarlet geranium whose leaf edges are broadly buttered around," and writes of "colors frittered away amid contrasts of leaves, spotted and streaked in every sort of deformity, . . . green grounds peppered over with bright red, or tricksily wrought out in cream color." And with what keen and sensible words he writes of doubled flowers ; not too sweeping in aversion, but giving honor where honor is due — as to the double peony. Part III. of the book, "On Vegetation," has an exquisite chapter on "The Withering of Plants," — a chapter which has a deep inner meaning when we recall that it was written in the fading of the author's own life.

The Preface of John Sedding's book on "Garden-Craft" was lovingly written by a fellow-worker in the Church, and displays to us so noble a character, so sensitive, lovable, and impulsive a nature, so beautiful and religious a life, ended with that of his wife Rose in

such a touching and unusual manner, that I am tempted to dwell longer on the man than on his book. It made so profound an impression on me when I first read it that it has ever stood out in my memory as the record of one of those singularly exalted natures which one meets or reads of so rarely. Sedding has been termed by British enthusiasts the "Isaak Walton of Gardening." I search in vain for the slightest verisimilitude of thought which should warrant this title. There is nothing in his literary style or his teaching to suggest it ; he has none of Walton's love of country-life in the fields, nor Walton's quaintness and simplicity of speech ; his book is that of a craftsman, as its title indicates, and is apparently written to prove the truth of Sir Walter Scott's line, "Nothing is more truly the Child of Art than a Garden." He says plainly :

"Because Art stands sponsor for the grace of a Garden, because all gardening is Art or nothing, we need not fear to overdo Art in a garden, nor need we fear to make avowal of the secret of its charm. I have no more scruple in using the scissors upon tree or shrub where trimness is desirable than I have in mowing the turf of a lawn that once represented the virgin world. There is a quaint charm in the results of the topiary art, in the prim imagery of evergreens that all ages have felt."

He pleads for the cedar-walks, the bowers, the alleys, the mazes, the high hedges of the old English pleasance, "hidden happily and shielded safe." Sedding's essays are purely academic in character, and deal with generalities rather than special illustrations. In the chapter entitled "The Technics of Gardening" he enters into some detail, giving suggestions as to the selection and placing of plants and trees, the relations of the house to the terraces, lawns, etc., and he gives a few sketches and diagrams, of much "niceness" of drawing, as became an architect, which he was. His chapters are thoroughly scholarly, showing ample reading of garden-literature and ready quotation. He notes ably how the texture of the speech of the old poets Herrick, Herbert, Donne, Vaughan, and infinitely Shakespeare, is saturated with garden-imagery ; and his chapters are persuasive as well, for he had both the culture and the enthusiasm to fit him to write effectively upon his chosen subject. He is unsparing of criticism of the "Natural" school of gardening, as advocated by Mr. Robinson ; and he formed a strong ally to the party which waged war against that school, though his book has one chapter entitled "In Praise of Savagery." The Formal Garden was never

more ably championed; and he does more — he makes his readers love it. He longed to see the old gardens reproduced everywhere, hoping they would bring back with them the charm of the quiet beautiful life of their day. He calls them "beautiful yesterday, beautiful to-day, beautiful always." He loved the old gardens for qualities which I have ever felt and loved in them, as tangible shapes of the moods and tastes of our ancestors; as embodiments of ancient worth and stability; as evidences of a devotion to one's native land and one's home soil, and interest in and effort to beautify it. It is seldom given to a reviewer to help to awaken a general interest in books he has long known and cared for. These two books of these two English garden-lovers, printed first in but small number, have been known and beloved by me for over a decade, and I trust their reprints may find hundreds of lovers and readers in America in decades to come.

ALICE MORSE EARLE.

RECENT BOOKS OF TRAVEL.*

The most beautiful of recent travel books, and in some respects the most interesting also, is the unhackneyed work on Japan, by the painter Mortimer Menpes, and his daughter Miss Dorothy Menpes. The father has provided no fewer than one hundred charming illustrations in color, and has furnished his youthful amanuensis with the material from

*JAPAN: A RECORD IN COLOUR. By Mortimer Menpes. Transcribed by Dorothy Menpes. New York: The Macmillan Co.

TEN YEARS IN BURMA. By the Rev. Julius Smith. New York: Eaton & Mains.

LETTERS FROM EGYPT AND PALESTINE. By Maltbie Davenport Babcock. New York: Charles Scribner's Sons.

THE MOORS. A Comprehensive Description. By Budgett Meakin. New York: The Macmillan Co.

A RIDE IN MOROCCO, AMONG BELIEVERS AND TRADERS. By Frances MacNab. New York: Longmans, Green, & Co.

SEVENTY-ONE DAYS' CAMPING IN MOROCCO. By Agnes Grove. New York: Longmans, Green, & Co.

TWO WINTERS IN NORWAY. Being an Account of Two Holidays Spent on Snow-Shoes and in Sleigh-Driving, and including an Expedition to the Lapps. By Edmund Spender, B.A., Oxon. New York: Longmans, Green, & Co.

A GOLDEN WAY. Being Notes and Impressions on a Journey through Ireland, Scotland, and England. By Albert LeRoy Bartlett. New York: The Abbey Press.

OCEAN TO OCEAN. An Account, Personal and Historical, of Nicaragua and Its People. By J. W. G. Walker, U.S.N. Chicago: A. C. McClurg & Co.

THE LAND OF NOME. A Narrative Sketch of the Rush to Our Bering Sea Gold-Fields, the Country, Its Mines and Its People, and the History of a Great Conspiracy, 1900-1901. By Lanier McKee. New York: The Grafton Press.

which the letter-press has been written, the narrative still running in the first person as the father's experience. Both father and daughter are in love with Japan and its art. Mr. Menpes seems to have taken the attitude, while with the natives of the country, of a fellow-workman in the finer things of life, who was seeking means of comparison and instruction. This sincere and sympathetic attitude gained for him an insight into the inner lives of this marvellous people, particularly those of the artist-artisan class so common there and so rare elsewhere. The pictures in color which decorate the book leave it almost or quite without a peer among volumes of its kind. A characteristic passage is selected from many for quotation here, though it is to be regretted that space does not suffice for telling the story of the manner in which Mr. Menpes procured the specially-wrought furnishings of his London house in lieu of this:

"A Japanese gardener spends his whole life in studying his trade, and just as earnestly and just as comprehensively as a doctor would study medicine. I was once struck by seeing a little man sitting on a box outside of a silk-store on a bald plot of ground. For three consecutive days I saw this little man sitting on the same little box, forever smiling and knocking out the ash from his miniature pipe. All day long he sat there, never moving, never talking, — he seemed to be doing nothing but smoking and dreaming. On the third day I pointed this little man out to the merchant who owned the store, and asked what the little man was doing and why he sat there. 'He's thinking,' said the merchant. 'Yes; but why must he think on that bald spot of ground? What is he going to do?' I asked, perplexed. The merchant gazed at me in astonishment, mingled with pity. 'Don't you know,' he said, 'he is one of our greatest landscape gardeners, and for three days he has been thinking out a garden for me? If you care to come here in a few days,' he added, 'I will show you the drawings for that garden all completed.' I came in a few days, and I was shown the most exquisite set of drawings it has ever been my good fortune to behold. What a garden it would be! There were full-grown trees, stepping-stones, miniature bridges, ponds of gold-fish — all presenting an appearance of vastness, yet in reality occupying an area the size of a small room. And not only was the garden itself planned out and designed, but it was also arranged to form a pattern in relation to the trees and the houses and the surrounding hills."

The Rev. Julius Smith's "Ten Years in Burma" is a record of the missions planted in that country by the American Methodist Episcopal Church, which have gone unrecorded until now, though they are twenty-two years old. This country has a particular interest for missionaries from the United States, for it was there that Adoniram Judson and Luther Rice went in 1812, the first of their countrymen to

embark on this pious enterprise. Mr. Smith records the fact that the proselytes made by these two men have perpetuated their work, and that to their teachings, borne out in practice, is to be ascribed the survival of the Karens, a race seemingly marked for extinction. Mr. Smith has a great deal to say about the evil effects of intoxicating drink on the Burmese, and yet fails to say that they were, like all uncontaminated Buddhists, among the most abstemious peoples in the world until Great Britain established the miserable trade in liquor in the kingdom. The book shows good progress made, reports the marked results obtained by the mission priests of the Roman Church, and urges the need of many more laborers in a most promising vineyard. It seems a pity that some of these devoted and self-sacrificing men cannot conduct a mission to the putative Christians who are selling the Burmese bad rum!

Dr. Maltbie Davenport Babcock, pastor of the Brick Presbyterian Church in New York City, died abroad last year, while engaged in the extended journey which he has set forth in detail in the "Letters from Egypt and Palestine," now published in response to the demands of his congregation. These letters were written to be read to the Men's Association in the church, and form a continuous narrative of the author's wanderings in Egypt, the Holy Land, and through to Constantinople, all artlessly and vivaciously told. Designed for such an audience and not for the general reading public, they are more intimate in their nature than most tales of the kind, and betray a kindly and attractive personality.

It is not difficult to account for the cause that has sent three books concerning the empire of Morocco into the world at once. The people and their country stand quite alone as Moslem on the shores of the Mediterranean Sea, wholly under the control of nations reckoned in Christendom until its eastern extremity is reached. Slavery and polygamy flourish there unabashed, and the degree of culture is that of centuries ago. Nowhere can the civilization of Europe and America be left so far behind in so short a voyage, and the land seems destined to secure a larger and larger share of the business of tourists. Of the three books, Mr. Budgett Meakin's "The Moors" is something more than a mere record of a brief sojourn. By his three preceding volumes on the same general topic, one of them published less than a year ago, Mr. Meakin has established

himself as an authority on the country in all respects, and his preface contains a touching account of the disadvantages and rebuffs under which he began his studies, and the manner in which the difficulties have been surmounted. Living long in the land, he has attained the comprehension that leads to sympathy, and his book is everywhere informed with good-will and understanding. It differs from its predecessors in having a uniformly lighter touch, discussing all sides of Moorish life, and bringing out the virtues of the people side by side with their evident limitations. He says, for example:

"When a Moor is treated to a good joke, he knows how to enjoy it to the full; and, seated on the floor, he sways backwards and forwards without restraint to his laughter, a common practice being for the speaker and listener so to enjoy it together, raising their right hands far above their heads as they roll back, and then, with a sweep round, bringing them together for a hearty shake: there was never invented a grander way for enjoying a joke. The women, when happy, give vent to their feelings by a shrill ululation produced by the soft palate: 'Yoo yoo, yoo yoo, yoo yoo yoo!' which it would be difficult for untrained women to produce, and out of the question for men to attempt."

The modern ideas regarding womankind in general have not penetrated to the Moors, as the following citation of authority attests:

"The estimation in which Mohammedans hold the common-sense of their women may be judged from the advice of the Imam et-Tarai: 'It is desirable for a man, before entering upon any important undertaking, to consult ten intelligent friends; or if he have not more than five such friends, let him consult each of them twice; or if he have no more than one such friend, he should consult that one at ten different times; if he have none to consult, let him consult his wife, and whatever she advises him, let him do the opposite; so shall he proceed rightly in his affair, and attain his object.'"

Miss Frances MacNab has travelled extensively in South Africa and British Columbia, and though she did not leave the beaten paths in Morocco, she brought keen and trained powers of observation to her task of setting forth, in "A Ride in Morocco," the facts within her rather narrow limits. Of most interest to Americans will be the chapter in which she relates the sailing up of the American armored cruiser "New York" for the purpose of settling a dispute with the Moorish empire, and its subsequent sailing away again with its task unaccomplished, amid the broad smiles of the unterrified Moslems, — indicating that the "world-power" business is in need of more training if it is to be successful. Our extraordinary consular service is illustrated by the following excerpt:

"Morocco is not a country which lends itself to the compiling of reports. I never was anywhere where statistics or figures helped one so little. 'They wrote to me from Washington,' said Captain Cobb, 'to send them a report of the cholera. So I started out to see what I could do, and I met two Moors dragging a dead one. So I said, "What killed that man?" And they said, "Allah — Allah killed him." I went a little further and met another, and I asked, "What killed that man?" and they said, "Allah." So I came back, and wrote to say that I had seen two dead Moors, and the people said God had killed them, and that was all I knew.' What occurred in Washington when this report was received I do not know, but the account gives an absolutely just idea of some of the obstacles in the way of making reports, and the value of some reports when made."

Lady Agnes Grove visited Morocco with her husband and several friends of both sexes, and their experiences and observations are embodied in her book entitled "Seventy-one Days' Camping in Morocco." She was at Mogador, and went hunting in the mountains, receiving several incidental invitations from natives to visit them in remote districts; and it is easily to be credited that she would have accepted these if left to herself, notwithstanding the rather disquieting nature of the following passage:

"Every eminence, every mountain pass, and almost every road in the plain along which we travelled, bear witness in the shape of heaps of stones to battle, murder, and sudden death. If a solitary heap is seen, then it has been a murder; if the heaps are many, then it is the site of one or perhaps several battles — possibly through one of the murders having created a 'blood feud' between two tribes, when the first murdered man having been avenged, the avenger in his turn is sought out and killed, and so the feud continues from generation to generation, when the origin of the quarrel is a mere tradition and perhaps even unknown. Some of the heaps of stones consist of as few perhaps as five stones, but so arranged as to prevent any possibility of their having been mistaken for a natural or accidental heap. In some cases the branches of the trees were piled up with stones, showing that the combatant had been shot dead in his post of vantage."

Mr. Spender, the author of "Two Winters in Norway," seems to have been a fairly good traveller, though he indulges in an occasional British protest because the Norwegian hotels would not give him marmalade or jam for his breakfast. His journey to the Lapps, though given a chapter, was absolutely barren of noteworthy results, only a family or two having been visited after a great deal of trouble. Perhaps the most interesting chapter in the book deals with "ski-lobing," the national winter sport of the country, consisting of a long slide down a hill on the native snow-shoes, ending in a leap through the air, the difficulty being to come up standing on the snow below. Mr. Spender describes it thus:

"By the judge's box a flag is lowered, a mournful note is sounded somewhere out of sight, and whilst we are wondering and raising our eyes upwards we espy a black speck racing down the hill, and before we can quite take in what has happened the first jumper has reached the base of the hill. We are dullards, and have to collect our thoughts more sharply. Another note is sounded, another black figure darts down; we turn around; he is in the air, and he too has reached the bottom. We have to be sharper still if we wish to watch the jumper throughout. First he slips over the brow of the hill, tears down the narrow incline with feet well set, but knees bent and with eyes straining towards the bank from which he is to make his leap. There is silence, the breath of everyone is checked, the jumper has reached the platform, he springs right forward, away into space, steadies himself in mid-air, still for the tenth of a second, then he drops like a hawk onto the slope of the hill beneath. Here comes the real test, for if he has done well he will land so that his right foot is slightly in advance of his left, but pointing straight in front with knees barely bent and his hands rigid at his side. Then he slips down as he holds himself erect into the flat open space beneath, where he joins the little knot of those who have preceded him and are ready to congratulate him upon his neatness of style."

"A Golden Way," by Mr. Albert Le Roy Bartlett, is a good illustration of the fact that the traveller takes his capacity for enjoyment with him, instead of finding it on the road. Mr. Bartlett filled his mind with the literature of England and the sister kingdoms before he began his journey across them, — largely on foot, — and his book abounds in literary allusions. In Ireland he went to Muckross Lake, and he preserves some of the anecdotes related to him by his guide, the first in reference to the small island in the middle of that beautiful little sheet of water.

"'An' let me tell yes,' said Robert, 'how thet island came there. Do ye see thet mountain up there with the hole in the side? Well, the Divil one marnin' hed jist taken a bite out of thet mountain for his breakfast, an' gone on a walk across the lake, whin he met the O'Donahue. The O'Donahue was a very polite man, an' whin he met the Divil, "Good marnin' to your lardship," says the O'Donahue. Now the Divil did not wish to be outdone in politeness by the O'Donahue, an' "Good marnin' to yourself," says the Divil. An' whin he opened his mouth, the mouthful fell out an' made thet island.' . . ."

"'An' let me tell yes,' said Robert, 'two years ago an American gintleman came here, an' he went up to thet very punchbowl [a pool just above the lake]. It was a very warm day, an' he says to me, "Robert, I'll be after havin' a swim here." "Indade ye must not," says I; "there's no bottom to the hole, sir." "Thin, Robert," says he, "I'll just dive through it." An' nather mesilf nor his frinds could prevint him. So he made a great spring, an' down he wint. We waited for him to rise, an' he niver came. Tin minutes, an' he wasn't back. An hour more, an' we gathered up his clothes and wint back to the hotel. His frinds were distracted, an' they wint up the next day, but there was

no trace of him. They waited there two weeks for him, thinkin' his body would rise; but it didn't. Now gintlemin, twelve weeks from the day thet he dived there came a telegram from Australia, sayin', "I've arrived. Sind on me clothes.""

Lieutenant J. W. G. Walker, of the U. S. Navy, was attached to the party which made the preliminary survey on the Nicaraguan Canal for the United States Commission, and he reports strongly in favor of the adoption of that route. He believes that either that or the cutting at Panama is entirely practicable, and that the cost will be much the same, if the United States has to pay no more than \$40,000,000 for the work already done by the French company at Panama. He notes, too, that the cost of operating the Nicaraguan route will be \$3,300,000 a year, not less than \$1,300,000 more than its rival. Then, on the other hand, he sets forth that the more northerly channel will effect a saving of a day or two on all American commerce, except that coming from the South American coasts through the canal to our own shores, Atlantic or Pacific; that the hygienic conditions about Nicaragua are better, with less interruption from quarantine; that it is possible to develop the countries through which the more northern canal passes, while Panama is hopelessly barren; and that the trade-winds prevailing in the Nicaraguan belt will give sailing ships an advantage of nine days in reaching the termini of the channel. The enterprise will be commercially profitable, and much more than self-sustaining, in either event. In addition to a pleasant recital of his own experiences in the country, Lieutenant Walker has prepared an historical account of Nicaragua, including a brief memoir of his kinsman, William Walker, the great filibuster. The book is one of value, the possibility of the destruction of canal structures by volcanic action being fully anticipated. After reciting the disturbances of a seismic nature that have occurred within historic times, the author concludes thus:

"It will be seen that volcanic activity near the canal line is in a state of decadence, and that, judging from appearances, any further outbreak will be likely to occur near the middle of one of the volcanic ranges. When it is remembered that the destructive effect of an earthquake is limited to a comparatively small area immediately surrounding the epicentrum, there seems to be no reason for anticipating destructive shocks along the line of the proposed canal. Experience tends to show the soundness of this deduction, for shocks which have done much damage in Leon and Managua have been quite harmless at Rivas."

Mr. Lanier McKee, author of "The Land of Nome," is a recent graduate of Yale, and

a lawyer by profession. Hearing of the discovery of gold at Nome—rather literally "the jumping-off place of the world," as he calls it—he made a study of the laws governing mining localities as a preliminary, and in June of 1900 arrived at the rapidly growing town. Here he became interested as the attorney for one of the litigants in a case, or series of cases, which involved enormously valuable interests at that point, and no small part of his breezily told narrative is concerned with the scandal which ensued, resulting recently in the removal of the Alaskan judge opposed to his clients. In this recital it is quite evident that he intends to be fair, though an attorney under retainer is not always a disinterested witness. Besides this, the book shows the possibilities of success in a mining region without taking part in the arduous manual labor which mining itself involves, granted a sound mind and body. The extract following, describing Nome itself and the sorrows of some men with more apparatus than experience, is characteristic.

"Hundreds were living in tents upon the beach, thanks to the clemency of the weather. Within a very short distance from our camp, with their freight piled about, were the 'syndicate,' and quite unenthusiastic. Actually, the 'syndicate' were selling out, and without a struggle. Several of its members very soon bade us farewell, and pulled out for what they thought the 'real thing'—quartz mines in Oregon. And yet some of the mines on Anvil Creek even then, and with only a few men shovelling the pay dirt into the sluice boxes, were turning out from ten to fifteen thousand dollars a day. To be sure, this was for the few only, but, at the same time, it went to prove that the country was not a fraud. Even the dirt in those miserable Nome streets contained 'colors,' or small particles of gold; and it is an incongruous thought that, of all the cities of the world, Nome City, as it is called, most nearly approaches the apocalyptic condition of having its streets paved with gold!"

Good books of travel are so interesting and so well worth reading, that it is to be hoped the enormous growth of libraries, and the consequent increase of moneys available for the purchase of this rather expensive class of books, will soon persuade American publishers into the policy of bringing out enough of them to give America fairer and more adequate representation in comparison with England.

WALLACE RICE.

THE late Augustus De Morgan's paper "On the Difficulty of Correct Description of Books" has been reprinted as a publication of the Bibliographical Society of Chicago, with an editorial note by Mr. Aksel G. S. Josephson. The edition is limited, and evidently intended for members of the Society alone. It makes a pamphlet of much interest and bibliographical value.

BOOKS OF OUT-DOOR LIFE.*

A genuine interest in bird-study is not a passing emotion. Once astir in the earnest heart, the delight of it remains a source of active and ever fresh enjoyment, or abides as a lasting and beautiful memory. There is continual proof of this in the literature which embodies the experiences of bird-lovers, all of whom are fervent and most of them eloquent narrators. The intensity of their feeling gives them felicity of expression, and they become, as by a masterful impulse, fluent and picturesque in dealing with their subject. It is so with the lovers of nature in any of its manifold phases. There is scarcely a volume of the increasing number recording investigations in animal or plant life which is not charming and infectious in spirit and statement.

Take the "Nestlings of Forest and Marsh," by Mrs. Irene Grosvenor Wheelock, as a chance example. The reader's attention is immediately arrested by the subtle grace of the language. It would not greatly matter if there were not much that is new being told; the way of telling suffices. But there is really not a little that is new in the book, and the at-

tention is worthily rewarded. Mrs. Wheelock is untiring in the acquisition of bird-craft, and has allowed no sacrifice of physical comfort to deter her from the study of the feathered kind in their early growth and development. Day after day in spring and a large part of summer, the first flush of dawn has found her on the watch by their cradles in the marsh, the meadow, and the forest, to note the changes in habit and aspect the hours have wrought during their period of bird-babyhood. Burning heat which sent the mercury up into the nineties, and the hundreds even, has failed to daunt her. She and her faithful companion, the "Man with the Camera," followed the fortunes of rail and quail, blackbird and sandpiper, from the building of the nest to the departure of the valiant fledglings on free, buoyant wing. From such unfaltering vigilance there must result new and valuable incidents in the history of bird-life. These give Mrs. Wheelock's book an importance readily recognized. The external beauty of the volume adds a feature deserving favorable notice. The fair, open page, enriched with text illustrations and photogravures from original photographs, are in harmony with the pleasing contents.

An equally striking instance of the spell which nature-themes exercise over speaker and hearer is afforded in the story of "Hezekiah's Wives," by Mrs. Lillie Hamilton French. Hezekiah was only a canary bird, and his wives were canaries like himself; yet the doings of these small and by no means uncommon creatures so moved the heart and the imagination of their mistress that her rehearsal of them rouses a kindred enthusiasm in her audience. That a bird may have a pronounced personality, that it may approach near to humanity in its qualities, its affections, and its preferences, one is quickly convinced by her persuasive manner of putting the case. "Hezekiah" was a remarkable specimen of the ovion tribe, there is no doubt; but his natural gifts were developed to a great extent by the sympathetic companionship of the lady who treated him as one faithful and considerate friend treats another. It is suggestive evidence of the capacities of heart and head, as yet for the most part unsuspected, which belong to our fellow-beings in the lower ranks of creation. None who make the acquaintance of "Hezekiah," though at second-hand, can fail to be touched by the record of his virtues and moved to a more kindly regard for all his race.

A large part of the "Wild Life of Orchard

*NESTLINGS OF FOREST AND MARSH. By Irene Grosvenor Wheelock. With twelve full-page Photogravures and many Illustrations in the text from Original Photographs from Nature, by Harry B. Wheelock. Chicago: A. C. McClurg & Co.

HEZEKIAH'S WIVES. By Lillie Hamilton French. With frontispiece. Boston: Houghton, Mifflin & Co.

WILD LIFE OF ORCHARD AND FIELD. Papers on American Life. By Ernest Ingersoll. Illustrated from Photographs. New York: Harper & Brothers.

FIELD-BOOK OF AMERICAN WILD-FLOWERS. Being a Short Description of their Character and Habits, a concise Definition of their Colors, and Incidental References to the Insects which assist in their Fertilization. By F. Schuyler Mathews. With Numerous Reproductions of Water-Colors and Pen-and-ink Studies from Nature, by the author. New York: G. P. Putnam's Sons.

ACCORDING TO SEASON. Talks about the Flowers in the Order of their Appearance in the Woods and Fields. By Frances Theodora Parsons. New and Enlarged Edition, with thirty-two Plates in Colors, by Elsie Louise Shaw. New York: Charles Scribner's Sons.

AMONG THE NIGHT PEOPLE. By Clara Dillingham Piereson. Illustrated by F. C. Gordon. New York: E. P. Dutton & Co.

NEXT TO THE GROUND. Chronicles of a Countryside. By Martha McCulloch-Williams. New York: McClure, Phillips & Co.

FOREST NEIGHBORS. Life Stories of Wild Animals. By William Davenport Hulbert. Illustrated. New York: McClure, Phillips & Co.

THE BROOK BOOK. A First Acquaintance with the Brook and its Inhabitants through the Changing Year. By Mary Rogers Miller, Lecturer on Nature Study at Cornell University. Illustrated. New York: Doubleday, Page & Co.

NATURE STUDY AND LIFE. By Clifton F. Hodge, Ph.D., Assistant Professor in Clark University. Illustrated. Boston: Ginn & Co.

and Field," by Mr. Ernest Ingersoll, relates to our common birds, the remaining portion treating of small quadrupeds, such as mice, squirrels, and weasels, with one chapter given to notes upon the snail. The book is a revision and enlargement of a volume published by the author some years ago under the title of "Friends Worth Knowing." In its present form it contains a store of late and curious facts gleaned from wide reading, together with original investigation. Mr. Ingersoll has the art of presenting his matter attractively, and calling to his aid interpretative illustrations.

A book that can be slipped into the pocket is a desideratum on many occasions, and never more so than when one goes afield and would be free as may be from hand-baggage, which, even of the lightest sort, has a way of growing into a grievous burden as the hours pass on. Realizing this circumstance, Mr. F. Schuyler Mathews has conferred a veritable boon upon botanical collectors by so shaping his "Field-Book of American Wild Flowers" that when not in use it can be stowed away in a side-pocket and happily forgotten. But the book can boast of still higher qualities. It is written in plain English: that is, the Greek and Latin terms which make botany literally a science of hard words are almost wholly avoided, and their place is supplied by the simple language to which we are all accustomed. One page of the book is given to written descriptions; the opposite page pictures the plants described, in admirable drawings, occasionally with colors applied. Over eight hundred species of our wild flowers are thus delineated, relieving the student of the toil of analysis in order to learn the name and character of the blossom he would identify. It is an easy and agreeable method of making friends of the flowers which greet one wherever there is soil enough to carry root and stem and leaf to their culmination. It might be called the lazy man's botany,—yet it will earn the gratitude of many a thorough worker in its field, who would gladly avail himself of helps that spare him labor and time.

To those of us whose memory reaches back some decades more or less, there is a double delight in turning over the books which now-a-days come from an ambitious press. In the old times little was looked for beyond a plain binding and a sober page in the volumes which claimed our notice and found a place in staid rows on our library shelves. What a contrast prevails at the present day! The prime appeal is still to the mental verdict, and yet the grati-

fication of the eye is the first end sought. The æsthetic sense is considered, and all that can win its approval is ingeniously attempted. Whatever art can devise is now employed to give outward charm to the book that covets our commendation. We feel this sensibly in the "talks about flowers," by Mrs. Frances Theodora Parsons, which she brings out in a new edition, retaining the former name "According to Season." One has a prolonged satisfaction in scanning without reading the pages, in dwelling upon the pictures alone and marking the refined details which lend them distinction. It is a privilege to own such a book for its artistic charm. And its contents well deserve their setting. They form a sort of flower calendar, bringing into prominence the species which peculiarly mark the seasons from winter around to winter again. The writer is on intimate terms with nature, familiar with her varied manifestations, and winning from her many secrets unknown to hasty or casual observers. These secrets she imparts to the reader with an easy and confident air that is no small factor in the happy impression her book produces.

In a series of short, light stories, written for the delectation of young children, the latter are taken out "Among the Night People," by their popular entertainer, Mrs. Clara Dillingham Pierson, to witness the comedies and tragedies which these odd creatures enact while hid by the curtain of the dark. All the adventures thus brought to light are made known by the animals themselves, who talk to each other in unimpeachable English. Cut-worms, fire-flies, wigglers, weasels, raccoons, and the rest, exhibit a play of mental and moral faculties akin to those with which human beings are endowed. In fact they are simply men, women, and children, masquerading in fur and feathers, wings and claws, to fit the various parts they assume. Such tales are amusing, beyond a doubt; but the question arises if the same purpose might not be attained by communicating more truthful ideas of the aims and motives prevailing in the animal world.

Mrs. Martha McCulloch-Williams discloses an astonishing knowledge of the business of agriculture in the chronicles of a countryside to which she has given the title of "Next to the Ground." One might reasonably infer that she has had a life-long experience in turning the furrow, in sowing and harvesting crops, and in caring for the animals which are an essential adjunct of the farm. With minutest

detail she treats of ploughing, of clearing woodland, of conditions and effects of the weather, of the labors and the pastimes which are the portion of humble and isolated tillers of the soil. Separate chapters are devoted to the respective traits and manners of the hog, the cow, the horse, and the barn-yard fowls. Incidentally, birds, insects, and wild animals, which are most intimately associated with the farmer, are included in the careful description. A thread of story runs through the narrative, the scene of which is laid in Kentucky.

Up in the northern part of Michigan, thirty years ago, there rested "a big, broad, beautiful sheet of water set down in the very heart of the woods." The banks were high and clothed with a noble growth of hardwood and evergreen trees; the water itself was deep and clear, now blue under the cloudless heaven, and now gold as it basked in the sunshine. Here an explorer in the unbroken wilderness, captivated with the loveliness of the little lake, brought his family to dwell, and here for years they had for companionship only "forest neighbors" who came about them with unsuspecting familiarity and were treated with the kindliness of honest friendship. The squirrels, woodchucks, chipmunks, and porcupines were daily or nightly visitors at the lonely cabin; while the lynx, the bear, and the deer often ventured into the near vicinity. The beavers built their dams in the brooks flowing into the lake, and the loon and other water-fowl swam on its surface, plunged deep below for their diet of fish, and built their nests in its sheltered places. The boy growing up amid such isolated surroundings would naturally have many an interesting story to relate of the wild denizens living close about him; and a store of these has been gathered into a volume by Mr. William Davenport Hulbert, who was one of the pioneer's young family settled on the shores of Glimmerglass lake. In his account of his "Forest Neighbors" we see the animals as he saw them, in a state of nature, true to their instincts, and alive and intense in every act and impulse; and we follow their career as he did, glad of their successes and grieved over the misfortunes of the humblest among them.

Exquisite illustrations make "The Brook Book," by Miss Mary Rogers Miller, a thing to be coveted. The transcripts, in half-tone, of quiet landscapes with the brook always a central feature, are beautiful enough to frame and hang ever in view. Beside these there

are copious line engravings of much delicacy and refinement. The text is a record of the rambles of a naturalist along a brookside in all weathers and at all seasons of the year. Everything alive invited her attention. The beauty of the scenery rouses her enthusiasm, but her raptures are chiefly expended upon the insects inhabiting the water, and the plants that fringe its borders. She is skilful in her discourse about them, withholding full descriptions and telling just enough to excite the reader's wish to know more, and, by following the writer's example, to find out for himself the facts that are missing in the half-unfolded tale. Miss Miller, as she reveals herself in her researches in the storehouse of nature, has an energetic personality, a vivacious and piquant habit which is a continual stimulant to the spectator.

A book whose purpose is ethical as well as practical, which combines wisdom with instruction, is that in which Dr. Clifton F. Hodge, assistant professor in Clark University, Worcester, Mass., outlines a system of "Nature Study and Life," having for its express aim the development of character, of the will to do good, of the power to create happiness. "Nature Study," he declares, "is learning those things in nature that are best worth knowing to the end of doing those things that make life most worth living." Of first importance are man's primitive relations to animal and plant life. Household pets are the earliest playfellows of the child; he should therefore begin his course of nature lessons with a study of the dog, the cat, the horse, the toad, the rabbit, the bird, which are daily under his eye, of which he knows something and should know everything that will stimulate his interest and sympathy and extend their service to him in ways of pleasure or of use. For the study of plants the author would have the child sow the seed and watch the growth until stem and leaf and flower beget seed in their turn. He adopts the motto of Mrs. Alice Freeman Palmer, "Give children large interests and give them young," and charges it with a beneficent motive for their future benefit. "If the boys of a neighborhood make the raising of peaches and grapes impossible, a better remedy than the jail would be to start them to raising peaches and grapes of their own." In the study of insects, Dr. Hodge would have the child take these which are near at hand,—the fly, the mosquito, the cockroach, the moth,—and, leaving to specialists details of structure and classification, learn its life-history by direct obser-

vation. The child who has noted the conditions of development in one of the lower animals has gained a dominion over it which will enable him in maturity to subject it to his needs and comfort. The mere knowledge attained is a secondary thing. Its worth consists in the control it insures over inferior tribes which tend to become a pleasure or a pest to mankind. Herein lies the distinction of Dr. Hodge's system. The child discovers the practical value of the work he is pursuing, and rejoices in it accordingly. Beauty and utility go hand in hand, and he is willing to toil and sacrifice in order to produce results whereby the good is cherished and the evil is overcome. The book is intended largely for teachers or parents, and will be esteemed by them for its felicitous and comprehensive suggestions. SARA A. HUBBARD.

THE BOOK OF THE TROUT.*

The popularity of the brook trout among American anglers is so thoroughly established that it requires the ceaseless and unstinted beneficence of a paternal government to keep our streams stocked with the speckled fry. The deforestation of great tracts of wilderness, and the devastation by fire with resultant destruction of insect life, have brought additional peril to the inhabitants of many a trout stream. The pollutions of civilization, from sawdust to sewage, have already spread desolation in many an angler's paradise.

We fear very much that Mr. Rhead's book of "The Speckled Brook Trout" will only increase the terrors that await poor *Salvelinus* of the spring-fed streams. It will stir the blood of every veteran disciple of Izaak of Stafford, and inspire the amateurs to test the charms of the Beaverkill. The book is the first of a series which is to constitute a "Library of Rod and Gun," and it is eminently fitting that the brook trout should receive the place of chief totem in this religion of recreation; for, as the book puts it, —

"Has he not stimulated a love for nature, made men good, virtuous, and humane? Given occupation to idlers, lured loafers from demoralizing environment, filled libraries with poetry, *belles lettres*, and an angling bibliography as unique as it is entertaining? Has he not, in fact, been a potential instrument to distribute popula-

tion over the wilderness places, and so filled up the Arcadian recesses of the Catskills, the Adirondacks, the White Mountains, the Appalachians, the Rockies, and the Cascades, with cottages, parks, and summer hotels, where the worker and wage-earner may rest from their labors and the butterflies of fashion find a healthful and æsthetic elysium?"

The first object of the editor was to supply general information concerning the brook trout, without technical terms, for the average fisherman who is interested in angling only as a sport or as a change from the activity of city life and business cares. This result is very well achieved in spite of the fact that the book is a series of articles by no less than eight different authors. The unity of purpose is well sustained throughout, and a comprehensive and well-balanced treatise is the result. Mr. Hallock writes a general description of the trout family, and Mr. Wm. C. Harris speaks from long acquaintance of the habits of this wary fish. We fear that neither geologists nor ichthyologists will give wide acceptance to Mr. Hallock's suggestion that the wide distribution of trout is to be explained by their transit through the limpid waters of an extensive subterranean fluvial system. Mr. E. D. T. Chambers describes the famous big trout of the Nepigon and Lake Edward, and Mr. Benjamin Kent sets forth the charms of the Beaverkill. The old Adirondacks, as they were before they fell from the "estate of fish and solitude" for which they were originally celebrated, are contrasted with the new Adirondacks, in which sportsmen's secrets have become the commonplaces of the guide-books. Mr. F. Annin, Jr., details the various winged foes with which the trout must contend for existence, and presents a long list of offenders. The other contributors are free to express their views of intruding sawmills, and of farmers who also interfere with the angler's sport. We fear the editor has let pass a good opportunity to set forth in his true light one of the greatest enemies both of the trout and the modest angler, to-wit, the expert who fishes for record and whips out a brook in a single day regardless of the pleasure of others or the maintenance of the sport. A chapter by the late A. Nelson Cheney, on the propagation of trout, is reprinted from the report of the New York commissioners; and some notes on cooking brook trout are furnished by the editor.

The book is tastefully contrived from cover to tail-piece. The binding, both inside and out, is an imitation of birch-bark, with a picture of the brook trout made by the three-color

*THE SPECKLED BROOK TROUT (*Salvelinus fontinalis*). By Various Experts with Rod and Reel. Edited and illustrated by Louis Rhead, with an Introduction by Charles Hallock. With colored plates, photogravures, and many illustrations. New York: R. H. Russell.

printing process that is very successful in producing the effect of the original. The illustrations throughout the volume are artistic, well-chosen, and handsomely executed. The two colored plates and the several photogravures merit especial commendation, and the head and tail pieces are both unique and *apropos*. Some inserted cuts in green tints add further novelty to the book. The publisher has spared neither pains nor expense to give this initial volume of his sportsman's library an attractive and fitting setting.

CHARLES A. KOFOID.

RECENT FICTION.*

The instinct of hero-worship is a fine psychological possession when restrained by a due regard for truth. There are no heroes without their faults, and we need to have the robust faith which accepts a hero, faults and all, without blinking, if our cult is to gain converts. When misdeeds are glazed by the worshipper, and the unlovely aspects of character concealed, the portrait drawn is not convincing, and its effect is not what the artist intends. Alexander Hamilton achieved enough of real greatness to bear the exposure of all his defects, but Mrs. Atherton, who has just made him the subject of a sort of historical novel, is determined that he shall have the stature of a demigod, and is unwilling to admit that his conduct shall be measured by the ordinary moral standards. We have styled "The Conqueror" a sort of historical novel because, while largely fictitious, it reads like serious history. The writer says that she at first thought of writing a formal biography of Hamilton, but "the instinct of the novelist proved too strong" to be overcome. The actual result of her efforts is a hybrid product that is not easily classified. The long historical and constitutional disquisitions which impede its progress make it impossible to call the work a novel pure and simple, while the false coloring of its hero's

character and the unworthy caricaturing of all his political opponents, forbid us to take it as a historical study. Mrs. Atherton has studied the sources widely if not wisely, but the resulting product is a turgid and amorphous piece of writing, absolutely hopeless in the matter of style, as well as insufferably dull. The historical student will find in it entertainment of a sort that the writer did not intend to provide, but the general reader will do well to pass it by.

"The Battleground" is the fourth novel of Miss Ellen Glasgow, and is much the best of the four. Indeed, it seems to us one of the best novels of the South during the period which precedes and includes the Civil War that has ever been written. The generous qualities and the amiable weaknesses that make the Virginia life of a generation ago so charming to us in the retrospect are pictured with sympathetic insight, and the horrors of internecine conflict are softened into pathetic outline by the art of the writer. The broad hospitality, the essential refinement, the semi-feudal social organization, and the high-minded idealism of the Old Dominion in ante-bellum days, are now vanished forever from our civilization, or exist in out-of-the-way regions as faint simulacra of a past that now seems as old as the Flood. We have organized our life upon a more rational basis, perhaps, but much has been lost that may never be regained, and one sometimes wonders if the change has been altogether for the better. This book might have been called "The Making of a Man," for that is what provides its main interest, and we care more for the development of the hero's character under the stress of sternly adverse circumstance than we do for the picturesque accessories of the narrative. The war itself is excellently done, but even more excellent is the art with which its reactions upon the several leading characters are set forth. Such books as this help us to respect the Southern standpoint, and help also to wipe away the last lingering traces of Northern resentment.

Miss A. C. Laut is a young woman who has

* THE CONQUEROR. Being the True and Romantic Story of Alexander Hamilton. By Gertrude Franklin Atherton. New York: The Macmillan Co.

THE BATTLE-GROUND. By Ellen Glasgow. New York: Doubleday, Page & Co.

HERALDS OF EMPIRE. By A. C. Laut. New York: D. Appleton & Co.

THE COAST OF FREEDOM. By Adèle Marie Shaw. New York: Doubleday, Page & Co.

MONSIEUR MARTIN. A Romance of the Great Swedish War. By Wymond Carey. New York: G. P. Putnam's Sons.

THE MISSISSIPPI BUBBLE. A Novel. By Emerson Hough. Indianapolis: The Bowen-Merrill Co.

THE SIEGE OF LADY RESOLUTE. A Novel. By Harris Dickson. New York: Harper & Brothers.

NONE BUT THE BRAVE. By Hamblen Sears. New York: Dodd, Mead & Co.

THE CRIMSON WING. By H. C. Chatfield-Taylor. Chicago: Herbert S. Stone & Co.

BEFORE THE DAWN. A Story of Russian Life. By Pimenoff-Noble. Boston: Houghton, Mifflin & Co.

THE BLAZED TRAIL. By Stewart Edward White. New York: McClure, Phillips & Co.

THE CAPTAIN OF THE GRAY HORSE TROOP. By Hamlin Garland. New York: Harper & Brothers.

THE KENTONS. A Novel. By W. D. Howells. New York: Harper & Brothers.

HARDWICKE. A Novel. By Henry Edward Rood. New York: Harper & Brothers.

BY BREAD ALONE. A Novel. By I. K. Friedman. New York: McClure, Phillips & Co.

THE SECOND GENERATION. By James Weber Linn. New York: The Macmillan Co.

THE CATHOLIC. A Tale of Contemporary Society. New York: John Lane.

A ROMAN MYSTERY. By Richard Bagot. New York: John Lane.

THE HOUND OF THE BASKERVILLES. Another Adventure of Sherlock Holmes. By A. Conan Doyle. New York: McClure, Phillips & Co.

THE GIANT'S GATE. A Story of a Great Adventure. By Max Pemberton. New York: Frederick A. Stokes Co.

chosen for her field the wild days of adventure in the Canadian wilderness, the days when the fur-trade was a source of great wealth to those who exploited it, and when the rivalries of English and French for its monopoly led to many moving incidents by flood and forest. Miss Laut's "Lords of the North" was a work of much freshness and crude power, and its present successor, "Heralds of Empire," marks a still more evident success. That picturesque and fascinating dare-devil, Pierre Radisson, is the hero of the new romance, which connects, on the one hand, with the English court of the Restoration, and, on the other, with the colony of Massachusetts Bay just before the days of the witchcraft delusion.

We are plunged into the thick of the witchcraft delusion when we take up "The Coast of Freedom," by Miss Marie Adèle Shaw. The scene of this romance begins at the London docks, with the kidnapping of a maid whom certain villainous persons wish to put out of the way that they may gain possession of her property. The scene then shifts (after a piratical episode) to the New England colony, whither the heroine is brought under the guardianship of Captain William Phips. The arch-villain also appears to ornament Boston society, and prosecute his designs. A suitable hero is provided, and, after many perils, both hero and heroine reach the haven of their desires. The leading historical figures are those of Phips, now governor of the colony, and Cotton Mather, in his favorite character of witch-hunter. It is probably useless to protest, in the name of historical scholarship, against this distortion of a great New England worthy. The scene of the heroine's trial for witchcraft is well done, much better than it has been done in earlier treatments of this theme, and the general atmosphere of Puritan Massachusetts has been reproduced with considerable skill and fidelity to fact.

Mr. Wymond Carey is a new writer, as far as we know, and the quality of his "Monsieur Martin" is such that we shall hope to hear from him again. The book is a full-blooded historical romance of the great Swedish war, with Charles XII. for the leading historical figure, and Augustus the Strong for a side-show. A scene is divided between Sweden and Dresden, and the interest is sustained at stirring pitch throughout an exceptionally long narrative. The intrigue is so complicated that we follow it with difficulty, and even at the end are not quite sure of what the author would have us think of several of his characters. This is the one defect of a book which has many virtues. It is the product of a rich mind and an inventive one, of a writer who has really delved into the history of his period, and who at the same time knows how to make skilful use of all the romantic accessories. It is a novel of action from first to last, and spares us the pages of description and analysis with which most historical romances are apt to eke out the poverty of their imagination.

The romantic career of John Law has been made

into a historical novel by Mr. Emerson Hough, who has found ample material for his exploitation in the experiences of this fascinating adventurer. Roughly divided, the story has three sections, dealing, respectively, with Law's startling entry into London society, with his subsequent exploration of the Mississippi Valley, and with his dazzling fame and sudden downfall under the French Regency. His life offers an excellent subject for romance, and the author has made much of it. The speculative fever which attended the launching of his great financial enterprises, his conquest of court and capital, and the dramatic climax of his downfall, are vividly set forth, and inspire no little sympathy for a man who, although he made miscalculations, was nevertheless distinctly in advance of his age.

"The Siege of Lady Resolute," by Mr. Harris Dickson, is a historical romance which, like the one last described, divides its scenes between Europe and America. It begins in Southern France, with the persecution of the Cévenol Huguenots, carries us on through much intrigue in and about the court of Louis XIV., and depicts the sinister ascendancy of Madame de Maintenon. Presently the action is shifted to the new colony of Louisiana, whither hero and heroine are conveniently transported, and where they encounter much peril from both red men and white. We return to France at last, and the Lady Resolute capitulates, which means that there is no further excuse for prolonging the story.

The latest of Revolutionary romances is "None but the Brave," by Mr. Hamblen Sears. The scene is laid in the Hudson region, from West Point to New York, and the time is that of Arnold's treason and the immediately subsequent happenings. The figures are of the conventional sort. The hero is daring and devoted; the heroine begins by being pert and ends by becoming womanly; Washington, Arnold, André, Clinton, and other historical personages make also their conventional albeit shadowy entry upon the scene. The villain is disposed of in somewhat unusual fashion, and all ends happily.

The history of the last century offers no subject for the historical novelist more fascinating in its interest and more striking in its dramatic possibilities than the war of 1870 between France and Prussia. A number of writers have made successful use of this theme. It has been happily handled by Herr Spielhagen in his "Allzeit Voran," by Mr. R. W. Chambers in his "Lorraine," and by countless French novelists of the past quarter-century. This is no reason why it should not be handled again, and we are glad that Mr. Chatfield-Taylor has taken it for the subject-matter of his latest novel. We are glad, not only because of the perennial interest of the theme, but also because it has given this writer an opportunity for the display of talents that could not possibly find fitting exercise in the drawing-room. The smartness of an artificial society has been his chief preoccupation in his earlier novels, and he has cared more for the polishing of

a phrase than for the delineation of a vital situation. Epigram and light social banter are not wholly missing in "The Crimson Wing," but there is serious stuff besides. It is all a little theatrical and sentimental still, but it is a well-planned story, and it is based upon a really painstaking effort to be historically accurate. It is a far better book than the author has heretofore given us, and promises well for his literary future.

"Before the Dawn," a novel by Mr. and Mrs. Edmund Noble, deals with the beginnings of the modern revolutionary movement in Russia. The scene is laid somewhere in the early seventies, when Nihilism was on the point of blossoming into the red flower of terrorism, and when the ferment of liberal ideas was spreading from many small groups of young men and women. The authors know their Russia too well to be guilty of going to sensational extremes, and the lurid episodes usually found in stories of this description are wanting. There are arrests, indeed, and sentences of administrative exile, but we are spared the horrors of dungeons and assassinations. The book is valuable as a picture of social conditions, but it does not make a good novel. The action is impeded by much description and discussion, and even the plot is difficult to disentangle. We have at the end only a confused idea of the principal characters and of the relations in which the authors have sought to place them.

The "epic" effect seems in danger of being overstrained by our novelists. One of them gives us the epic of the wheat and promises the epic of the board of trade, another gives us the epic of the rolling-mills, and still another the epic of the cowboy; now Mr. Stewart Edward White appears with "The Blazed Trail," which is the epic of the logging camp. These books all testify to the tremendous energy which is the secret of our material advancement, and doubtless help the cloistered reader to understand the conditions of the turbulent life that environs him. But they make rather dull reading, because their chief stock in trade is a fund of technical information about some particular industry, which cannot be accepted as a proper substitute for insight into the human soul. Mr. White's book is among the better of its class, but it is heavily overweighted with minute realistic description, and the relief afforded by a few sentimental episodes and rhapsodical outbursts is too artificial and perfunctory to prove satisfactory. Those who want to know about logging in Upper Michigan, and about the frauds upon the government committed by the lumberman-capitalist, will find these things expressed with virile energy in "The Blazed Trail," but they will find little more. Least of all will they find the elements of convincing or even probable romance, unless the meaning of romance be frankly adapted to fit the case.

Mr. Hamlin Garland has produced a capital story in "The Captain of the Gray Horse Troop." It is a story of love and adventure on a Western Indian reservation, with an excursion or two into the haunts

of the Eastern politician. It has a hero of the most attractive metal, sincere and courageous, and a heroine who charms not the hero alone. It has moving incidents in profusion, and opportunities for the display of both moral and physical prowess. It has descriptive power also, and a charm of style beyond what Mr. Garland has hitherto attained. It is, moreover, a book which makes an impressive appeal in behalf of a cause which has clearly enlisted the author's most ardent sympathies—the cause of the American Indian. Mr. Garland has been apt to let his interest in causes get the better of his artistic judgment, but in this case he has made a book which does not suffer in romantic interest from the obtrusion of the underlying argument. With less of sentimentality and a firmer grasp of actual conditions than were possessed by the author of "Ramona," he has made an even more convincing plea for the rights of our national wards, and has voiced an equal indignation at sight of the tricks and abuses that we have allowed to be put upon them, at our wanton provocations and punitive expeditions, and at the folly of the effort to impose our own civilization upon a people who are still living in the Stone Age. "The Captain of the Gray Horse Troop" is a well-informed and warm-hearted book, that is good to read, and is likely to prove an effective ally in the work of dealing justly and humanely with the Indians.

The delicate art of Mr. Howells has never been displayed to better advantage than in his latest novel. "The Kentons" is the kind of story best suited to his powers, a story of commonplace people in commonplace relations. The characters are the six Kentons—father, mother, two daughters, and two sons—and the various young men who are interested in the daughters. They live in an Ohio town of five thousand inhabitants, and enjoy universal respect. Muskingum, however, does not long contain them, as far as the present story is concerned, for one of the daughters gets into an entanglement of the affections with a vulgar youth of the town, and is broken-hearted when she realizes his unworthiness. To distract her, the family make a visit to New York, and thence start upon a European trip. The objective point is Holland, and the scene from that time on is laid in the Hague and in Scheveningen. A young New York clergyman of the liberal and humane type is among their fellow-passengers; he accompanies them to the Hague, and, in the end, persuades the broken-hearted daughter to become his wife. These characters are drawn for us with lines so deft and so subtle that we can think of no truer parallel than the work of Jane Austen. In addition, there is much variety of incident, and the constant infusion of the sly humor which Mr. Howells always has at command. The heroine is a young woman with an exasperating conscience, which we all the time fear will compel her to a rash decision, reckless of her own interests. Fortunately, her fundamental good sense triumphs over the casuistry of her introspective

heart-searchings, and the situation is brought to a rational outcome. The perplexities of the story are of the artificial sort, and in the hands of the ordinary novelist such a story could not be anything but dull. To say that it remains absorbingly interesting is the best tribute that we can pay to the art of the writer.

Religious controversy in a small New York town is the substance of "Hardwicke," by Mr. Henry Edward Rood. This is not a promising programme, but the treatment offers a sufficient modicum of variety and humor to reconcile us in the end with so forbidding a theme. The principal character is a young clergyman, whose faith in the fundamentals of Christian belief is unshaken, but who has read and thought too much to have any sympathy with the narrow and intolerant orthodoxy of the past. In accepting his village charge he finds himself a member of a community bound hard and fast in the trammels of a mechanical and repellant faith. His opinions quickly arouse suspicion, and he finds himself, after a few weeks, the victim of an old-fashioned heretic hunt, with the whole village pack at his heels. The plot of his enemies to dismiss him in disgrace is shrewdly circumvented, and he withdraws voluntarily with most of the honors of the game, including the daughter of his most virulent antagonist. The story is rather amateurish, the violence of the attack upon the hero is somewhat exaggerated, and certain minor features of the plot are not sufficiently developed, but the book is nevertheless possessed of both interest and promise.

A young man of fine intellectual and moral endowment, entering upon active life with all the advantages of wealth and education, resolves, rather than follow the easy path of worldly success that invites him, to cast in his lot with the poor and make their cause his own. He first enters the ministry, but is soon repelled by the hypocrisies of the profession, and decides to become one of the people by engaging as a common workman in a great iron and steel industry. With this purpose in view he enters the works of an establishment, makes his way into a position of some responsibility, and at the same time becomes a trusted leader of his fellow-workmen in their agitation for the redress of grievances. In the strike which ensues, he endeavors to mediate between the conflicting interests, but stands staunchly for the claims of labor in its conflict with capital. The angry passions which he has helped to unloose escape from his control, and there follows the familiar and sickening sequence of violent attacks upon property and persons, stern repression by the authorities, and punishment of the offenders. Having made his experiment, and found it a failure, he returns to the life which he had abandoned, not hopeless of his cause, but conscious that he had sought to further it by means that must be foredoomed to failure. Henceforth, he will work for his ideal of the coöperative commonwealth from the vantage-point of the social station to which he really belongs. The story is a

familiar one; once started, it almost tells itself; in relating it anew, Mr. I. K. Friedman has followed the inevitable lines. But "By Bread Alone" is distinguished from most of the stories of its class by a patient first-hand study of the conditions of the problem, by passionate earnestness, and by perfect sincerity. These qualities have their defects, which in the present instance take the form of too much technology and a seriousness too unrelieved. Those who are familiar with industrial conditions in the great iron mills of Chicago will applaud the faithfulness of their portrayal, and those who remember the incidents of the riots of the summer of 1894 will admire the ingenuity with which Mr. Friedman has made use of material drawn from its history. His reproduction of the happenings of that summer is so accurate in many of its details that there is danger of its being taken too literally in others. In this respect, an unintentional injustice is done the memory of a recent governor of Illinois, whose real attitude in the matter was that of unflinching determination to sustain the law, rather than that sympathy with lawlessness which has been charged to him by his enemies. We regret that Mr. Friedman's book should help to perpetuate so malicious and ungrounded a legend.

"The Second Generation," by Mr. James Weber Linn, is the first book of a young writer, who has done wisely in dealing with life as it lies close at hand. It is a study of the modern American city viewed by a student of corrupt political conditions, and pictures the career of an unscrupulous manipulator of legislative bodies and organs of opinion. To the undoing of this scoundrel a young reporter devotes his energies, and achieves success in his aim, although the caprice of fortune makes him the victim of an unjust criminal prosecution. With the daughter of this man, ignorant of her parentage, he has fallen in love, and thus the outcome of the story is a sort of tragedy. Mr. Linn has written a creditable story, one which has interest in itself, and which gives promise of better things to come.

"Catholic controversy in fiction" — the advertisement is not alluring, but it is at least honest. Three books constitute the series, and one of them we reviewed several weeks ago. "The Catholic" is an anonymous novel, dealing with contemporary English life. The form of worship, about which the characters and incidents are grouped, seems to have no relation whatever to any form of religious emotion. It is a hard and unlovely polity, seeking to extend its power by worldly influence and intrigue, by an appeal to the baser motives of human action. There is not a character in the book that may be called sympathetic, nor an ambition that may be called praiseworthy. If the writer be indeed a member of the Roman communion, his method is certainly a curious one. The best of ecclesiastical organizations have vices that are in need of scourging, but the rôle of the candid friend may easily be overacted.

Mr. Richard Bagot, whose "Casting of Nets" we mentioned before, has now added "A Roman Mystery" to the series. His second book is much better than the first, which we condemned on much the same grounds as have just been urged in the case of "The Catholic." It has no more of spirituality than its predecessor, and it gives disagreeable prominence to the intriguing and proselytizing aspects of Catholic society, but it deals with interesting material, and is the work of a man who knows his subject. That subject is, essentially, the feud between "whites" and "blacks" in Roman society, of which Mr. Crawford has given us many interesting glimpses, and which Mr. Bagot has studied with judgment and penetration. His book is a brief for the liberals, and an unanswerable argument for the renunciation of papal pretensions to the temporal power.

Dr. Conan Doyle would have done well to adhere to his earlier resolution, and allow Sherlock Holmes to "stay dead." The resurrection was hardly worth while if it was to result in so hackneyed a repetition of the old mannerisms and methods of the detective as is given us in "The Hound of the Baskervilles." The plot is ingeniously contrived, to be sure, and the working out is of a nature to keep the reader keyed up to a reasonable pitch of exciting suspense, but the conclusion is not adequate to the machinery employed, and the entire performance is hopelessly melodramatic. When we think of the really good books that Dr. Doyle wrote at the outset of his career, and then contrast them with this journeyman effort, the showing is melancholy indeed.

"The Giant's Gate," Mr. Max Pemberton's latest invention, is a romance of modern Paris inspired by suggestions of the Dreyfus affair, and partly by reminiscences of the meteoric General Boulanger. What the author needed was a "man on horseback," the idol of the populace, and, since the more recent chapter in French history failed to provide such a figure, recourse was had to the earlier one. A *coup d'état* is planned, and gives promise of successful issue, but the Government thwarts the conspirators at the critical juncture, and the hero occupies Belfort instead of the Elysée. The heroine is the daughter of an English earl, and, at the end, is left awaiting the release of her lover from the place of his imprisonment. The story is brilliant but artificial, and, what is unusual with this novelist, is badly constructed. The "giant's gate" is the Thames, and the whole tenor of the earlier chapters seems to promise a French invasion of England by means of a fleet of submarines. About midway in the narrative, the plot gets sidetracked, as it were, and from there on becomes an account of the hero's imperial escapade. A curious thing about the book is that, in dealing with its English scenes and persons, it assumes the French standpoint, and indulges in the sort of caricature which is the delight of the Parisian journalist. We cannot help wondering how Mr. Pemberton's public will take this audacious proceeding.

WILLIAM MORTON PAYNE.

NOTES ON NOVELS.

Mr. Brand Whitlock was long a political correspondent for one of the leading newspapers in the country. During his period of service he obtained an insight into the practical side of government which is granted to few of his fellow-citizens. This he has utilized to the utmost in his novel, "The Thirteenth District" (Bowen-Merrill Co.). But he has not rested content with the mere idealizing and narration of events from his own experience. Singularly happy as he has been in selecting characters who are types of the contending forces ruling the destinies of the Republic, he has been still happier in making his principal character, a pitiful creature to call a hero, the battle-ground on which the forces of good and evil contend. The demoralizing effects of power in weak hands, of life in the capital of the nation upon a character far from robust, of the temptations which assail the man in public life, these are what give Mr. Whitlock's work its interest and its promise of permanency.

Politics of quite another sort gives interest to Mr. Joel Chandler Harris's initial tale in "The Making of a Statesman, and Other Stories" (McClure, Phillips & Co.). Here a young man of talent and high ambitions sacrifices his own career to put the father of the girl he loves into a place of honor,—writing his speeches, teaching him to deliver them, and conducting the campaigns that bring him before the public. Before it is quite too late, though after the supposed statesman's death, the lover's self-sacrifice becomes known to the daughter, and a pleasant story is given its appropriate ending. There are three other tales in the book, of the sort that Mr. Harris has made his readers familiar with in his previous publications, with well-drawn characters from the South, and events filled with human interest.

In the general search for literary material now going on in America, the South is by no means overlooked. Mr. Thomas Dixon, Jr., takes the Reconstruction era for the topic of his rather ill-natured work, "The Leopard's Spots" (Doubleday, Page & Co.). The author states again and again that the bitterness against the North is due more to the excesses of the "carpet-bag" epoch than to the deeds of the Civil War. He is full of hatred against the negro, who was rather the tool in the hands of designing whites than an actor on his own responsibility in the scenes complained of. Yet his book will not have been written in vain if it points out the dangers of ruling a people against its will, the awful perils of governing without the consent of the governed.

A book more just to both North and South is Mrs. Mary Tappan Wright's "Aliens" (Scribner). A Northern man, long acclimated in the South through his service as professor in a small college, marries a Northern woman with all the virtues and prejudices of the intelligent American of New England birth and breeding. She brings to her understanding of the negro question a keen sense of justice and an inexorable conscience. Opposed to her is the inertia of a people who have learned from bitter experience what she has seen with unfamiliar eyes. The right and wrong of the case, the slow dawning of the vital distinction between a condition and a theory, are set forth with dispassion and a keen sense of justice to the contending forces at work. It is doubtful if the multiform problem presented by the Southern negro has ever been

discussed in a manner more enlightened and with observation more acute.

It is not in the "black belt" of the South that Miss Hildegard Brooks lays the scene of "The Master of Caxton" (Scribner), a story which concerns itself chiefly with social distinctions between the whites. A Southern girl, adopted by a woman of wealth in the North, abandons her heritage after the death of her benefactress, in part because of the burdens attached to it, but more from homesickness. She thenceforth makes her home with the three brothers she had never forgotten, young men with all the dignity of free Americans, though by no means of the aristocracy of their little corner in the world. A double romance runs through the story thenceforth, lending interest and variety to its well-drawn pictures of manners and customs.

"Dorothy South" (Lothrop) takes its name from a beautiful young Southern woman, one of the most agreeable characters Mr. George Cary Eggleston has ever painted. The period is that immediately preceding the Civil War, and the story is concerned chiefly with the differences and contrasts between life in the South now and in the *ante-bellum* days.

Still another aspect of Southern life is contained in "Mazel" (Stone), written by an author who shields his identity behind the pen-name of "Richard Fisguill." The scene is laid in the University of Virginia, and the close approximation to actual portraits of the members of the faculty of that excellent institution will account for the practical anonymity with which the book is put forth.

Mr. Samuel Minturn Peck is at his best in the series of little stories which make up the volume of "Alabama Sketches" (McClurg). He has drawn upon all the elements of a cheerful little city for his characters, and his work lacks neither humor nor pathos. Whites and blacks mingle in his pages on terms of equal literary importance, whatever their social status may be. While slight, the tales, some of them little more than anecdotes, have positive charm, and may be taken as accurate pictures of a civilization but little known in the North.

Mr. Paul Dunbar has done nothing as good in prose as his latest story, "The Sport of the Gods" (Dodd, Mead & Co.). A faithful negro is accused of a crime of which his master's weak brother is guilty, and is sentenced to a long term of imprisonment. His family, denied the right of support through popular prejudice, takes refuge in New York City, and proceeds to speedy moral disintegration. Mr. Dunbar gives a side of metropolitan life almost unsuspected,—that of the dissipated colored folk, frequenters of saloons and cheap theatres. The story is at once tenderly sympathetic and powerful, and nothing written recently presents a more impressive picture of the evil results which follow a betrayal of justice.

Nearly all the characters of Mr. Robert Shackleton's "Many Waters" (Appleton) are New York journalists, and those who seek knowledge of one of the few modern occupations which have in them the spirit of adventure can find it set forth here in full detail. Episodes in newspaper life are to be seen from the inside, coupled with a pretty romance and an excellently contrived foil to it through the wrecking of a husband's life by an unfaithful wife. The book is vivid and convincing, and has a really remarkable first chapter.

The city policeman, one of the most maligned and least understood of all our public servants, finds a sym-

pathetic interpreter in Mr. Elliott Flower. "Police-man Flynn," the hero of his book, is an actuality in the main, based upon the long career of uninterrupted usefulness led by the late Andrew Rowan of the Central Detail in Chicago. Mr. Flower lets us see what it means to be both a man and an officer, in a series of sketches, humorous in the main, though always with a suspicion of pathos. The book is eminently modern, and one to be read for instruction hardly less than amusement. (Century Co.)

Not the least remarkable thing about Mark Twain's "Double-Barrelled Detective Story" (Harper) is the introduction into the book of Dr. Conan Doyle's "Sherlock Holmes" as a living character,—just at the moment, too, when his creator had resuscitated him. The story, which is slight, promises well in the opening chapters, but it may be said not to be worked out, and leaves the reader disappointed.

An interesting character is preserved in Mr. Herbert M. Hopkins's "The Fighting Bishop" (Bowen-Merrill Co.), a portrait of a pro-slavery prelate in war times, disclosing the effect of his powerful personality upon the members of his large family. There are two love episodes in the book, one of much sweetness; but the theme is rather the manner in which son after son of the aging man is crushed into insignificance under his dominion. Some rebel and flee, some dare to differ from him politically, even his wife turns to save her offspring from the terror of his wrath; while the old dignitary, abating no whit of his demand for obedience, goes on his way lonely and sorrowful. For a first book, it has marked originality.

As a result of his studies of the American tramp, Mr. Josiah Flynt has written a novel dealing with a special phase in the lives of these victims and enemies of society. "The Little Brother" (Century Co.) is not pleasant in text or suggestion, but it demands a measure of social justice that shall free the community of these parasites by destroying the reason for their existence. Here a child is kidnapped from his putative sister, actually his mother, and the kidnapper proves in the end to be the lad's own father. A chapter, drawn from life, of the effect of jail-life upon the boy, reads like a cry for help from these helpless ones.

The mining region of Arizona has furnished Miss Frances Charles with the material for her rather unusual story, "In the Country God Forgot" (Little, Brown, & Co.). On this rude spot the civilizations of the Atlantic coast meet the customs of the remote Southwest, with effects at once humorous and tragic. In the background stands the gloomy figure of a pioneer, owner of all the neighboring lands and interests not wholly mineral, who has in his heart a most unhappy hatred for his only child, a son. The book can hardly be said to be composed of successive episodes, and yet the bond between the chapters is often slight, making it difficult to hold the thread of the argument.

New England humor may grow tiresome when strained through the medium of much dialect, so that the better part of Mr. Fred Lewis Pattee's "Mary Garvin: The Story of a New Hampshire Summer" (Crowell) lies rather in the awakening of soul which comes to the heroine, at first through her growing affection for a man of education, a neighbor's son, who has sought and found a position at the bar, and then in the abruptness of her own contrast with the personality of a charming city woman looking for a rural retreat. Between the two influences, she comes into contact with

the great world, goes to school, — and the end is inevitable, but all the better for coming after a good old-fashioned New England Thanksgiving dinner.

There are few writers more entertaining to-day than Miss Josephine Dodge Daskam, and her previous reputation loses nothing by the stories of childhood published under the title of the first of them, "The Madness of Philip" (McClure, Phillips & Co.). Miss Daskam has been at no little pains to present aspects of child-life which are typical, and to the adult unusually instructive. She has fully realized in her book that children have ideas and standards of their own, and has been fortunate in making this fact clear to her readers. It is a rare story that can bring amusement to both old and young in a single audience.

A child of a larger growth is the heroine of Miss Eleanor Hoyt's "The Misdemeanors of Nancy" (Doubleday, Page & Co.). Nancy is a girl just old enough to be in society, pretty, charming, acute, and vivacious, and with entire consciousness of the privileges these qualities entitle her to exact from the world at large and from the masculine element in it more particularly. The book is admirable summer reading, being constructed in episodes, each complete in itself, yet combining to give an accurate portrait of a delightful personality.

"Chimmie Fadden and Mr Paul" (Century Co.) revives interest in an old acquaintance, the "Bowery boy," promoted to service in a New York family of position and wealth. All the characters of the former volume have been retained by Mr. Townsend, the author, but the opinions set forth in the book are largely those of Mr. Paul, intimate in the Van Cortlandt-Burton household. Strained as these are through Chimmie's marvellous dialect, the effect is usually delightful if the ability to comprehend this picturesque manner of expression is not lacking. But the notable thing in the book is the social and political philosophy, quite as good and quite as sound in its way as Mr. Dooley's, and of the same school.

Of the making of historical romances there is apparently no end, but if all of these could have the fire and accuracy of Mr. Clinton Scollard's "The Cloistering of Ursula" (L. C. Page & Co.) there would be nothing to complain of. The scene is laid in one of the Italian cities during the Renaissance, and the opening chapter is certain to engage the reader's attention, for the hero's whole family perishes in a single massacre. From that time on there is no diminution of interest, love stepping in when battle and murder is not holding the stage. It is an accurate picture of the times, admirably written, and well illustrated.

Going back to the days of the Emperor Barbarossa for the scene of "Hohenzollern," the Very Rev. Cyrus Townsend Brady has drawn upon his imagination for the rest of his characters. The book is written for dramatization, and as a result it suffers as literature, the action being too incessant and the proportion which dialogue bears to narrative much too large. The story is based upon the rivalry between Barbarossa and Hohenzollern for the affections of a lady of the court, and contains material enough for one twice its length. (Century Co.).

Coming down to the conspiracy of Pontiac, Mrs. Mary Catherine Crowley writes of "The Heroine of the Strait" (Little, Brown, & Co.), setting forth the incidents of the siege of Detroit by that interesting and unscrupulous savage. The principal figure in the

book is a pretty French girl who is said to have saved the English garrison from overthrow, in spite of historical evidence that it was an Indian maiden who betrayed the purpose of her people. The story could not fail to be interesting with so much action and no less romance running through it, and contrives to give a vivid conception of the troubles with which the Northwest, so peaceful now, was afflicted through more than a century.

It is in another corner of the country that Annie T. Colcock lands her heroine in "Margaret Tudor" (Stokes), — at St. Augustine in the latter half of the seventeenth century, when the Spaniards were in control. A beautiful English girl is captured with her shipmates, and her troubles begin with the infatuation for her which springs up in the heart of one of the Spanish officials. The story is both short and slight, an escape soon throwing Margaret back into the arms of her English lover.

The most unfortunate island of Martinique is the scene of the later chapters in Mrs. Elizabeth Wormeley Latimer's "The Prince Incognito" (McClurg), a prince of the royal family of Parma and France being the protagonist. He has married in due religious form, but entirely without the law of the land, the daughter of a Huguenot preacher, and she escapes with him to the West Indies, disguised as a cabin boy. The story is told with much simplicity and sense of reality, reading rather as veracious history than as fiction.

Daniel Boone is the central figure of Mrs. Lucy Cleaver McElroy's "The Silent Pioneer" (Crowell), though the historical interest of it is subordinated to the account of the simple, hard, and primitive life of the early settlers in Kentucky. There are Indians, of course, and they are rather the conventional redskins of James Fenimore Cooper than those of Mr. Garland's last book, for example. Though the love story in the book makes its appeal to grown folk, boys will find this tale well worth their attention.

Mrs. Frances Hodgson Burnett's latest novel, "The Methods of Lady Walderhurst" (Stokes), is a sequel to "The Making of a Marchioness," published less than a year ago. In it the life of the former Miss Emily Fox-Seton is continued, and the same kindness of heart and devoted gratitude which made her a modern Patient Grizel remains hers after her marriage to the right honorable marquis. In spite of the sensationalism inherent in the narrative, the book is made calm and dignified by Lady Walderhurst's admirable disposition.

Like its predecessors from the same hand, Mr. Bram Stoker's "The Mystery of the Sea" (Doubleday, Page & Co.) is a bit of glowing melodrama, with hidden treasure, desperate villains, secret passages in ancient castles, abductions, shipwrecks, Spanish dons, old women with the gift of second-sight, and other unusual elements of interest. It would be hard to get more action, or more kinds of action, between the covers of a book than will be found here; and it can be depended upon to keep one awake o' nights.

Idyllic with the breath of the Irish uplands in its pages, "Patricia of the Hills" (Putnam) is a meritorious tale of the life which a selfish old spendthrift of a father forces upon his charming daughter when he learns that her voice can be coined into gold. Two lovers stand ready to take her from what she conceives to be her duty, and the device to which the author, Mr. C. K. Burrow, resorts to leave the field clear for the better of them is the least satisfactory thing in the

book. Especially to be commended is the portrait of Patricia's uncle, the priest of the parish where all the action takes place apart from the brief stay in London.

The title "Scarlet and Hyssop" (Appleton) suits Mr. E. F. Benson's last story of fashionable life in London admirably. A noble lord deeply resents the attention paid his wife by a former admirer of hers, who returns to England rich after the exile he had imposed on himself at the time of her marriage. At the same time the husband carries on something more than a flirtation with one of his wife's acquaintances. The theme is wisely duty, and the awakening of love after a conventional marriage; and, like all Mr. Benson's novels, the story is well written.

Nothing written in recent years has so inexhaustible a vein of irrepressible humor running through it as the last volume from the pen of Mr. W. W. Jacobs, "At Sunwich Port" (Scribner). In it, too, Mr. Jacobs demonstrates his ability to carry on a sustained narrative, his book concerning itself with the lives of three young people, from their "joyful schooldays" up to the point of marriage—or escape from it, as the case may be. One central figure, father of the heroine and minor hero, is a foil to the keen sense of humor which dominates the words and actions of everyone else, and the entire series of situations is designed with a keen knowledge of fictional art.

Mr. Owen Wister has surpassed his "Lin McLean" in another novel of the Western plains, "The Virginian" (Macmillan), the hero being a Wyoming "cow-puncher" and the heroine a nice little "Yankee school-ma'am"—the lineal descendant of Molly Stark—who flees from an importunate suitor, and family pressure to marry a man she does not love, out to freedom amid the cattle-ranges of the Far West. Mr. Wister's intimate knowledge of his subject enables him to draw a figure of a typical plainsman in this transplanted Southerner, and the story is one which comes near to the heart of essential Americanism.

"When Love is King" (Fenno) is a novel of somewhat confused purposes, written by Mr. W. Dudley Mabry. It deals at the outset with the woes of childhood and the betrayal of a widow left with a single child, a daughter, by a Christian minister. Later this same scoundrel attempts to wreck the career of a brother clergyman through envy at his success, the scene transferring itself from the Middle West to the mining regions of the Sierras. At the close it becomes known that the preacher who was brought so near to ruin was the son of his malicious rival; vice is duly rebuked, and virtue rewarded. It is an artless tale.

Mr. Willis George Emerson's first novel, "Buell Hampton" (Forbes), errs chiefly in the attempt to put too much between the covers of a single book. The character from whom the story is named is a newspaper editor in Kansas, in a town that was the centre of a great cattle industry. The portrait is idealized greatly, but is vividly drawn and succeeds in doing a species of poetic justice to a much maligned class. A double love-story, international in one instance, runs through the argument; there are many humorous incidents of Western life introduced, and the book is readable though not well organized.

Arkansas comes into the realm of fiction with "John Kenadie" (Houghton),—the work of Mr. Ripley D. Saunders. The sub-title calls it "The Story of his Perplexing Inheritance," and the mystery which leads the hero—a planter in a small way and a poet of no

mean skill besides—to alternately love and hate a fellow-townsmen, is well contrived and handled. The story is one of rather unusual merit.

A romance gleaned from the rugged life of New England fisherfolk is Mr. Charles Clark Munn's "Rock-haven" (Lee & Shepard). In this case the hero is a young man sent to exploit a quarry in the interest of a firm of stock-jobbing rascals in Boston, and the heroine is a young girl from the island where the quarry is situated who has a wonderful natural gift of extracting moving music from her violin. In working out his story, the author makes an effective contrast of idyllic rusticity and the worst side of so-called respectability in cities. The book is well illustrated from drawings by Mr. Frank T. Merrill.

"Miss Petticoats" (C. M. Clark Co.) is written by "Dwight Tilton," an avowed *nom de plume*, and made beautiful by six colored drawings by Mr. Charles H. Stephens. The scene of the earlier—and better—half of the book is laid in New Bedford, here called "Old Chetford," and deals with the poor and proud daughter of a French nobleman vagrant in America long enough to marry an old sea captain's one beloved child. The latter half of the book is melodramatic, redeemed only by a vivifying love.

Born in France of an American father, an artist, and an Irish mother; reared in a little country village in England, where her widowed mother sold ginger beer; and brought to the vicinity of Philadelphia by an aunt, the heroine of "Graystone" (Lippincott) has a chequered career, ending in her becoming a trained nurse and waking up to find herself a millionaire. Two of her former townsmen in England come to America and are connected in their lives with hers, but she falls into the arms of an American of the best type at the end. This sounds a trifle heterogeneous, but the author, Mr. William Jasper Nichols, has made a very good little story of it indeed, and deserves congratulation.

Always exquisitely humorous, Kate Douglas Wiggin (Mrs. Riggs) is at her best—and briefest—in "The Diary of a Goose Girl" (Houghton). It is a story of English rustic life from the point of view of an intelligent and gently critical American girl, who is seeking escape from a pursuing lover by immuring herself in a small household where poultry of one sort and another is the chief interest. The story is told with reality enough to make it seem truly autobiographical, and is suitably illustrated with pen-drawings by Mr. Claude A. Shepperson, admirably according with the insistent fun in the narrative.

Two meritorious books from the pen of Miss Elizabeth Godfrey prepare the reader for a third good story in "The Winding Road" (Holt), and for a mingling of some musical element in the narrative. The hero here is a young Englishman of good family, but with a gipsy strain in his blood that keeps him wandering through the world with his faithful violin. A sudden attack of illness leads him to fall in love with the young woman who nurses him back to health, a dweller in a little cottage in a remote part of England. After some anguish of soul, the twain are duly married, and set off on their travels together. Miss Godfrey is at her best in painting the scenes that follow, East and West appearing in the panorama of their wanderings; and through it all appear the flutterings of the confirmed vagrant man to be free, and the struggle of the wife to find a home. The end is the inevitable one, and redeemed from undue tragedy by a touch of mystery.

Granted a woman of extraordinary social accomplishments, left a widow with little money and six daughters just arriving at nubile age, Mrs. Lillas Campbell Davidson's "The Confessions of a Match-Making Mother" (J. F. Taylor & Co.) is at once whimsical and probable. It is purely a story of social politics, with the mother always a possibility as the heroine of a seventh slight romance. A round half-dozen of love stories in a single volume must satisfy the demands of the most exacting feminine reader.

South Africa is the scene of "The Story of Eden" (John Lane), and Miss Dolf Wyllarde, the writer of the book, has been more than ordinarily happy in her title. For there is a serpent who leads away the heroine of her romance, and it differs from most books of the sort in enabling the girl to marry reasonably happily in spite of her early indiscretion. A careful and convincing picture is drawn of a rather loose colonial society, with army officers to give it a character still more lax. The end comes with the sailing of the heroine and her husband for England while the war with the two republics is at its height, just as the villain of the plot is conveniently disposed of on the battlefield.

Oriental sumptuousness and splendor of description mark Mr. John W. Harding's biblical romance of war and politics under King Hezekiah and the great Sennacherib. The prophet Isaiah is one of the leading figures, and a singer called Naphtali the hero of a highly imaginative and effective bit of gorgeousness. "The Gate of the Kiss" (Lothrop) is the title, its application not becoming apparent until the crowning tragedy comes at the end of the book. The narrative is uniformly vivid and picturesque, and the story not improbable in spite of its distance in both time and place. Mr. Harding shows signs of familiarity with the higher criticism, and has utilized side lights from recently discovered secular history to eke out the scriptural narrative.

Rising from the humblest ranks in life and giving heavy hostage to fortune by a marriage most unpromising, the hero of "Enoch Strone" (Dillingham) becomes a politician and statesman in England, always retaining his sympathy for the class from which he sprung, and that without descending to demagogism. Mr. E. Phillips Oppenheim writes the story with sympathies quite as broad and well directed as his hero's, and is particularly fortunate in drawing the headstrong yet susceptible character of Mrs. Strone. It is through much tribulation that the hero, mechanic, inventor, and politician of the best sort, comes into his own; and the book is both long and readable.

Mr. WALLACE IRWIN, whose "Love Sonnets of a Hoodlum" have added not a little to the gaiety of at least one nation (the only one that could understand the language), has produced, in "The Rubaiyat of Omar Khayyam, Junior," an even more delectable invention. The younger Omar, it seems, found Naishapur an uninteresting place to live in after his father's demise, and exiled himself to Borneo, where he cultivated the muse. The distinction between the two poets is summed up in the saying: "Where the philosophy of the elder Omar was bacchanalian and epicurean, that of the son was tobacchanalian and eclectic." These quatrains must be read to be appreciated; no extracts could illustrate adequately the quality of their delicious fooling. The book is published by Messrs. Elder & Shepard.

NOTES.

Messrs. Longmans, Green, & Co. have just published a new revised edition (the eighth) of "The Foundations of Belief," by the Right Hon. Arthur James Balfour.

Secretary Hay's memorial address on President McKinley, delivered in the Capitol on February 27 last, is published in pretty booklet form by Messrs. Thomas Y. Crowell & Co.

"The Serious Poems of Thomas Hood," imported by the Messrs. Scribner, is the latest volume in the "Caxton Series" of reprints, beautifully printed, and bound in flexible leather covers.

Messrs. Ginn & Co. publish an "Elementary Physical Geography," by Professor W. M. Davis, which is a simplified and partly re-written form of the author's earlier text-book for advanced students.

Mr. Bliss Carman's "Ode on the Coronation of King Edward" will be published at once by Messrs. L. C. Page & Co. It will be printed throughout in red and black on hand-made paper, with specially designed initials.

"Animal Activities" (Longmans), by Dr. Nathaniel S. French, is a text-book in zoölogy for secondary schools. It follows the laboratory method, and is abundantly provided with questions, exercises, and references and reading lists.

The revised "Household Edition" of the poems of Bayard Taylor (Houghton) is printed from new plates, and includes everything but the dramatic pieces. The widow of the poet has superintended the preparation of this definitive edition, and contributes a valuable preface to the volume.

A volume containing the Physical Papers of Professor Henry A. Rowland, for twenty-five years Professor of Physics in the Johns Hopkins University, is now in preparation. It will be issued under the editorial direction of a committee appointed for that purpose, consisting of President Remsen, Professor Welch, and Professor Ames.

Messrs. Jennings & Pye send us five small books of "The Hero Series." Mr. Samuel G. Smith is the author of "Abraham Lincoln," Mr. William A. Quayle writes "King Cromwell" and "The Gentleman in Literature," and Mr. Charles Edward Locke is responsible for "The Typical American" (Washington) and "A Nineteenth Century Crusader" (Gladstone).

The New York Library Club has published a list, alphabetical and annotated, of the "Libraries of Greater New York." The number of libraries listed is 288, or, including branches, 350. The collections range from small school libraries to the monster institution over which Dr. Billings presides. The volume contains also a manual and historical sketch of the New York Library Club, a flourishing organization which has now attained the respectable age of fifteen years.

To readers in the latitude and longitude of Chicago the "Line-o'-Type Lyrics" of Mr. Bert Leston Taylor will need no introduction. They have been served up at the breakfast-table with the Chicago "Tribune" for many months past, and have proved better than peptenzyme for the digestion. To readers in less favored regions they may be a novelty, and it is for such persons that we note the publication, in a small volume, of a selection from these mirth-provoking skits. Mr. William S. Lord, Evanston, is responsible for the booklet in all save authorship.

Edwin Lawrence Godkin, who died in England on the twentieth of May, at the age of seventy, was an Irishman by birth, and the son of a distinguished Protestant clergyman. He was graduated from Queen's College, Belfast, when twenty years old, and entered upon the work of journalism. He represented the "Daily News" in Russia and Turkey during the Crimean War, and at the close of that struggle came to this country, where he sent to his London journal a series of letters descriptive of a horseback journey through the Southern States. He studied law in New York under David Dudley Field, and was admitted to the bar in 1859. During the next six years he practiced both the legal and the journalistic professions, and then, in 1865, established "The Nation," of which he became the editor. He was now thoroughly identified with the country, and, as editor of "The Nation" until 1881, and as joint editor of the New York "Evening Post" after the weekly had been merged in the daily, he remained for full thirty-five years the most brilliant and forceful figure in American journalism. Harvard made him an M. A. in 1871 and Oxford made him a D. C. L. in 1897. He was essentially a writer of leading articles throughout his editorial career, although he occasionally prepared more elaborate essays for the magazines. His books consist of a "History of Hungary," a text book treatise on "Government," and three volumes of collected essays and editorial articles. The journalist, like the actor, leaves no visible monument to attest his greatness, and must be content with such fame as results from his being enshrined in the hearts of his followers. Of his following in this sort, Mr. Godkin had reason to be proud. His work appealed to the intellect and the conscience of his readers, and the higher political and ethical thought of a whole generation of Americans was shaped by it more largely than by any other single influence. From the start, "The Nation" remained our most serious and dignified exponent of the ideas and principles that unite men of clear thought and lofty purpose in the fellowship of the intellectual republic. Educated readers all over the country looked to it for light and for guidance as one political problem after another came up for solution; they swore by "The Nation" as the champion of enlightenment against prejudice, of sincerity against hypocrisy, and of principle against partisanship. If they occasionally swore at it under their breath, it was an additional tribute to its fearlessness and its relentless fashion of dealing with every form of sham and selfishness. And it was to the master-mind of the editor that all these tributes were really paid, for there was never any doubt of the personal force that was exerted through the anonymous page. When Mr. Godkin was honored by the University of Oxford a few years ago, some one suggested that his influence upon political thought in America had been strikingly similar to the influence of John Stuart Mill upon English political thought, and the compliment seemed to us both happy and deserved. No words can express the gratitude felt by thousands of the younger men of to-day for the constant inspiration of Mr. Godkin's leadership. The list of the good causes which he championed, and of the political controversies which invariably found him on the side of justice and sound scholarship, is too lengthy to be more than hinted at. He was a valiant fighter for the reform of the civil service, for honest money and the sanctity of national obligations, and for the doctrine

that a public office is a public trust. Undeterred by the temporary unpopularity of his attitude, he opposed the protective system as the incarnation of selfish and corrupt politics. He opposed the brutal methods of the reconstruction policy. He opposed the partisanship that seated Hayes in the presidential chair and sought to bestow upon Blaine the highest honor in the gift of the Republic. He opposed the scandal of Hawaiian annexation, and praised the high-minded efforts of Mr. Cleveland to right that wrong. But when, a few years later, Mr. Cleveland made his one great official mistake, and brought us to the verge of war with England upon a pretext that would have been ridiculous had it not been taken so seriously, he was as outspoken in condemnation as he had formerly been in praise. Finally, and until the very end of his days, he protested with all the force of his immense moral indignation against the iniquity of our war with Spain, and the consequent iniquities of our broken pledge to Cuba, our insane war of Philippine conquest, and our practical repudiation of the political faith of the men who founded this nation. Sober opinion has already justified him in most of these contentions, and will in time justify him in those that are still the subject of angry controversy. But his own voice will speak to us no more, and we know not from what other quarter we may hope to catch accents of such clear and ringing ethical quality. The spirit of compromise, of fatalism, of an easy-going acceptance of things as they are, infects our entire social organism, and we listen in vain for the trumpet-call of duty that shall arouse us from our national apathy in things spiritual.

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[Fuller descriptions of the following books, of the sort popularly known as "Summer Reading," may be found in the advertising pages of this number or of recent numbers of *THE DIAL*.]

FICTION.

- Alexander, Mrs. "The Yellow Fiend." Dodd, Mead & Co. \$1.50.
 "Amber, Miles." "Wistons." Charles Scribner's Sons. \$1.50.
 "An English Girl in Paris." John Lane. \$1.50.
 Arnold, Edwin Lester. "Lepidus the Centurion." T. Y. Crowell & Co. \$1.50.
 Atherton, Gertrude. "The Conqueror." Macmillan Co. \$1.50.
 Banks, Nancy Huston. "Oldfield." Macmillan Co. \$1.50.
 Bassett, Mary E. Stone. "Judith's Garden." Lothrop Publishing Co. \$1.50.
 Bell, Lilian. "Abroad with the Jimmies." L. C. Page & Co. \$1.50.
 Brady, Cyrus Townsend. "Hohenzollern." Century Co. \$1.50.
 Cable, George W. "Bylow Hill." Charles Scribner's Sons. \$1.25.
 Carey, Wymond. "Monsieur Martin." G. P. Putnam's Sons. \$1.20 net.
 Charles, Frances. "In the Country God Forgot." Little, Brown, & Co. \$1.50.
 Clifford, Mrs. W. K. "Margaret Vincent." Harper & Brothers. \$1.50.
 "Comments of a Countess." John Lane. \$1. net.
 "Connor, Ralph." "Black Rock." Fleming H. Revell Co. \$1.25.
 "Connor, Ralph." "The Man from Glengarry." Fleming H. Revell Co. \$1.50.

"Connor, Ralph." "The Sky Pilot." Fleming H. Revell Co. \$1.25.

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Crowley, Mary Catherine. "The Heroine of the Strait." Little, Brown, & Co. \$1.50.

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Datchet, Charles. "Morchester." G. P. Putnam's Sons. \$1.20 net.

Dixon, Thomas, Jr. "The Leopard's Spots." Doubleday, Page & Co. \$1.50.

Doyle, A. Conan. "The Hound of the Baskervilles." McClure, Phillips & Co. \$1.25.

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White, Michael. "Lachmi Bai." J. F. Taylor & Co. \$1.50.

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Wright, Mary Tappan. "Aliens." Charles Scribner's Sons. \$1.50.

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Comstock, John Henry. "Insect Life." New edition. D. Appleton & Co. \$1.75 net.

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Wheelock, Irene Grosvenor. "Nestlings of Forest and Marsh." A. C. McClurg & Co. \$1.40 net.

Whitney, Caspar (editor). American Sportsman's Library. First vols.: "The Deer Family." By Theodore Roosevelt, T. S. Van Dyke, A. J. Stone, and D. G. Elliot. — "Upland Game Birds." By Edwin Sandys and T. S. Van Dyke. Macmillan Co. Per vol., \$2. net.

Williams, Mrs. Leslie. "A Garden in the Suburbs." John Lane. \$1.25 net.

TOPICS IN LEADING PERIODICALS.

June, 1902.

Agriculture, The New. W. S. Harwood. *Scribner*.
 Air-Ships and Flying Machines. Santos Dumont. *No. Amer.*
 America and France. Gaston Deschamps. *No. American.*
 America's Great Civic Awakening. S. Baxter. *Century*.
 Arizona. Harriet Monroe. *Atlantic*.
 Atmosphere, The New. Charles Morris. *Lippincott*.
 Austria and Pan-Germanism. Remsen Whitehouse. *Atlantic*.
 Baltic Sea Sloop, On a. J. B. Connolly. *Scribner*.
 Banks, The Consolidation of. *World's Work*.
 Beef, Cause of High Price of. G. W. Ogden. *World's Work*.
 Bloodhounds in America. J. D. Howe, C. E. Duffie. *Century*.
 Books to Read this Summer. F. W. Halsey. *Rev. of Revs.*
 Bowdoin College. William I. Cole. *Review of Reviews*.
 Bowery Savings Bank, The. Edward Lowry. *World's Work*.
 Bridge-Building, American, Triumphs of. *Century*.
 British Throne, New Influence on. Lady Jeune. *No. Am.*
 Burr, Aaron, First Love of. *Lippincott*.
 Chivalry, A Survival of. H. S. Watson. *Harper*.
 Creation Legends in Ancient Religion. M. Jastrow, Jr. *Harper*.
 Cremona. W. L. Alden. *Harper*.
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 Cuba, Public Education in. Matthew E. Hanna. *Atlantic*.
 Cuba, Truth about. H. H. Lewis. *World's Work*.
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 Gulf Stream Myth and the Anti-Cyclone. *Scribner*.
 Hades, A Dialogue in. Jean N. McIwraith. *Atlantic*.
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 Infection and Contagion, Municipal Suppression of. *No. Am.*
 Insects and Civilization. H. C. McCook. *Harper*.
 Instinct. Douglas A. Spalding. *Popular Science*.
 Journalism, Episodes of. Francis E. Leupp. *Century*.
 "L'Aiglon," A Note on. T. B. Aldrich. *Century*.
 London as It Now Is. Chalmers Roberts. *World's Work*.
 Meteorology and Position of Science in America. *No. Amer.*
 Moon, Canals in the. William H. Pickering. *Century*.
 Newspaper Industry, The. Brooke Fisher. *Atlantic*.
 New York Society a Generation Ago. Elizabeth Duer. *Harper*.
 New York's Civic Education. F. Matthews. *World's Work*.
 Nightingale's Song, The. Llinos Eglinton. *Atlantic*.
 Northwestern Migration, The New Tide of. *Rev. of Reviews*.
 Novelists, Two American. *Review of Reviews*.
 Oxford and American Student. F. H. Stoddard. *Rev. of Revs.*
 Peaches: A National Product. J. H. Hale. *World's Work*.
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 Poetry, Old Case of, in New Court. F. V. Gummere. *Atlantic*.
 Political Economy. Roland P. Falkner. *Popular Science*.
 Postal System, Defects and Abuses in Our. *No. American*.
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 Southwest, A New Era in the. *Review of Reviews*.
 Spain, Queen-Regent and Young King of. *Rev. of Reviews*.
 Stars, Autobiography of the. Ralph Bergengren. *Harper*.
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 Strikes in the U. S. C. D. Wright. *North American*.

Sugar and Sugar Beet. John Waddell. *Popular Science*.
 Tait, Peter Guthrie. C. K. Edmunds. *Popular Science*.
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 Trusts, How to Curb. Henry Michelsen. *North American*.
 University, The American. J. McKeen Cattell. *Pop. Science*.
 Vacation Schools and Playgrounds. H. S. Curtis. *Harper*.
 Vanderlip, Frank A. Frank H. Brooks. *World's Work*.
 Volcanoes, Nature of. N. S. Shaler. *North American*.
 Washington, Making Laws at. Henry L. Nelson. *Century*.
 West Indian Disaster, The. W. J. McGee. *Rev. of Reviews*.

LIST OF NEW BOOKS.

[The following list, containing 89 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND MEMOIRS.

The Brothers Dalziel: A Record of Fifty Years' Work in Conjunction with Many of the Most Distinguished Artists of the Period, 1840-1890. Illus., 4to, gilt top, uncut, pp. 359. E. P. Dutton & Co. \$6.50 net.
 Tiberius the Tyrant. By J. C. Tarver. With photogravure frontispiece, large 8vo, gilt top, uncut, pp. 450. E. P. Dutton & Co. \$5. net.
 Five Stuart Princesses: Margaret of Scotland, Elizabeth of Bohemia, Mary of Orange, Henrietta of Orleans, Sophia of Hanover. Edited by Robert S. Rait. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 348. E. P. Dutton & Co. \$3.50 net.
 Gabriele Rossetti: A Versified Autobiography. Translated and supplemented by William Michael Rossetti. Illus., 8vo, gilt top, uncut, pp. 199. E. P. Dutton & Co. \$3. net.
 Shakespear. By W. Carew Hazlitt. Large 8vo, uncut, pp. 288. Charles Scribner's Sons. \$2.50 net.
 Sketches of Some Booksellers of the Time of Dr. Samuel Johnson. By E. Marston. Illus. in photogravure, etc., 16mo, gilt top, uncut, pp. 127. Charles Scribner's Sons. \$2. net.
 Mary Boyle: Her Book. Edited by Sir Courtenay Boyle, K.C.B. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 292. E. P. Dutton & Co. \$3. net.
 Terrors of the Law: Being the Portraits of Three Lawyers. — "Bloody Jeffreys," "The Bluidy Advocate Mackenzie," the Original Weir of Hermiston. By Francis Watt. With photogravure portraits, 16mo, gilt top, uncut, pp. 129. John Lane. \$1.25 net.
 Daniel Webster. By Samuel W. McCall. With photogravure portrait, 12mo, pp. 124. Houghton, Mifflin & Co. 80 cts. net.

HISTORY.

A History of Greece to the Death of Alexander the Great. By J. B. Bury, M.A. In 2 vols., with maps and plans, large 8vo, uncut. Macmillan Co. \$8. net.
 The Barbarian Invasions of Italy. By Pasquale Villari; trans. by Linda Villari. In 2 vols., with frontispiece and maps, large 8vo, gilt tops, uncut. Charles Scribner's Sons. \$7.50 net.
 Court Life under the Plantagenets (Reign of Henry the Second). By Hubert Hall, F.S.A. Illus. in colors, etc., large 8vo, pp. 272. E. P. Dutton & Co. \$2.50 net.
 The Lower South in American History. By William Garrott Brown. 12mo, gilt top, uncut, pp. 271. Macmillan Co. \$1.50 net.

GENERAL LITERATURE.

The Service. By Henry David Thoreau; edited by F. B. Sanborn. Large 8vo, uncut, pp. 31. Boston: Charles E. Goodspeed. \$2.50 net.
 English Tales in Verse. With Introduction by C. H. Herford. 12mo, uncut, pp. 291. "Warwick Library." Charles Scribner's Sons. \$1.50.
 Old South Leaflets. Volume V. 12mo, pp. 400. Boston: Directors of the Old South Work. \$1.50.
 Dante and the Divine Comedy: Studies and Notes. By W. J. Payling Wright, B.A. 12mo, gilt top, uncut, pp. 140. John Lane. \$1. net.
 William McKinley: A Memorial Address. By John Hay. 12mo, pp. 27. T. Y. Crowell & Co. 28 cts. net.

Whitman's Ideal Democracy, and Other Writings. By Helena Born; with a Biography by the editor. Helen Tufts. With portrait, 12mo, uncut, pp. 88. Boston: Privately Issued. \$1. net.

Fables of the Elite. By Dorothy Dix. Illus., 16mo, gilt top, pp. 261. R. F. Fenno & Co. \$1.

The Hero Series. New volumes: King Cromwell, by William A. Quayle; The Typical American, by Charles Edward Locke; The Gentleman in Literature, by William A. Quayle; Abraham Lincoln, by Samuel G. Smith; A Nineteenth-Century Crusader, by Charles Edward Locke. Each with frontispiece, 12mo. Jennings & Pye. Per vol., 25 cts. net.

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By the Way Ballads: Being Some Trivial Tales in Varied Verse. By W. Sapte, Jr. Illus., 8vo, pp. 153. E. P. Dutton & Co. \$1.50 net.

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The Rubáiyát of Omar Khayyám, Jr. Trans. from the original Borneese into English verse by Wallace Irwin; illus. by Gelett Burgess. 8vo, pp. 50. San Francisco: Elder & Shepard. Paper, 50 cts.

Line-o'-Type Lyrics. By Bert Leston Taylor. 16mo, uncut, pp. 59. Evanston: William S. Lord. 50 cts. net.

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The Gate of the Kiss: A Romance in the Days of Hezekiah, King of Judah. By John W. Harding. Illus., 12mo, pp. 404. Lothrop Publishing Co. \$1.50.

Chimmie Fadden and Mr. Paul. By Edward W. Townsend. Illus., 12mo, pp. 382. Century Co. \$1.50.

To the End of the Trail. By Frank Lewis Nason. 12mo, pp. 302. Houghton, Mifflin & Co. \$1.50.

Mr. Whitman: A Story of the Brigands. By Elisabeth Pullen (Mrs. Stanley T. Pullen). 12mo, pp. 352. Lothrop Publishing Co. \$1.50.

Sarita, the Royalist. By Arthur W. Marchmont. 12mo, pp. 425. F. A. Stokes Co. \$1.50.

John Kenadle: Being the Story of his Perplexing Inheritance. By Ripley D. Saunders. 12mo, pp. 295. Houghton, Mifflin & Co. \$1.50.

The Rescue. By Anne Douglas Sedgwick. With frontispiece in colors, 12mo, gilt top, pp. 243. Century Co. \$1.50.

The Dull Miss Archinard. By Anne Douglas Sedgwick. New edition; with frontispiece, 12mo, gilt top, uncut, pp. 287. Century Co. \$1.50.

The Confounding of Camellia. By Anne Douglas Sedgwick. New edition; with frontispiece, 12mo, gilt top, uncut, pp. 309. Century Co. \$1.50.

Margaret Bowlby: A Love Story. By Edgar L. Vincent. 12mo, pp. 436. Lothrop Publishing Co. \$1.50.

The Diary of a Goose Girl. By Kate Douglas Wiggin. Illus., 12mo, uncut, pp. 117. Houghton, Mifflin & Co. \$1.

Miss Petticoats. By Dwight Tilton. Illus. in colors, 12mo, gilt top, pp. 377. C. M. Clark Pub'g Co. \$1.50.

Bread and Wine: A Story of Graubünden. By Maude Egerton King. 12mo, pp. 191. Houghton, Mifflin & Co. \$1.25.

The Days of the Son of Man: A Tale of Syria. By Rosamond D. Rhone. 12mo, pp. 373. G. P. Putnam's Sons. \$1.20 net.

T. Racksole and Daughter. By Arnold Bennett. With frontispiece in colors, 12mo, pp. 352. New Amsterdam Book Co. \$1.50.

The Gospel of Judas Iscariot. By Aaron Dwight Baldwin. 12mo, pp. 429. Chicago: Jamieson-Higgins Co. \$1.50.

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The Burton Holmes Lectures. Volume V. Illus. in colors, etc., large 8vo, gilt top, uncut, pp. 336. Battle Creek: Little-Preston Co., Ltd. (Sold only in sets of 10 vols. by subscription.)

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The Rise of Religious Liberty in America: A History. By Sanford H. Cobb. Large 8vo, gilt top, uncut, pp. 541. Macmillan Co. \$4. net.

What is Religion? and Other New Articles and Letters. By Lyof N. Tolstoi; trans. by V. Tchertkoff and A. C. Fifield. With portrait, 12mo, pp. 177. T. Y. Crowell & Co. 60 cts. net.

The Small End of Great Problems. By Brooke Herford, D.D. With photogravure portrait, 12mo, gilt top, pp. 303. Longmans, Green, & Co. \$1.60 net.

The Evolution of the English Bible: A Historical Sketch of the Successive Versions from 1382 to 1885. By H. W. Hoare. Second edition, revised and corrected throughout, and including a Bibliography. Illus., 8vo, pp. 336. E. P. Dutton & Co. \$2.50 net.

The Foundations of Belief: Being Notes Introductory to the Study of Theology. By the Right Hon. Arthur James Balfour. Eighth edition, revised, with new Introduction and Summary. 12mo, pp. 391. Longmans, Green, & Co. \$2. net.

The Reasonableness of Faith, and Other Addresses. By W. S. Rainsford, D.D. 8vo, gilt top, uncut, pp. 309. Doubleday, Page & Co. \$1.25 net.

Searching for Truth. 8vo, gilt top, pp. 579. New York: Peter Eckler. \$1.50.

The Naturalness of Christian Life. By Edward Everett Keedy. 12mo, gilt top, uncut, pp. 204. G. P. Putnam's Sons. \$1.25 net.

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The Deer Family. By Theodore Roosevelt, T. S. Van Dyke, D. G. Elliot, and A. J. Stone. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 334. "American Sportsman's Library." Macmillan Co. \$2. net.

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The Earth's Beginning. By Sir Robert Stawell Ball, LL.D. Illus. in colors, etc., 12mo, pp. 384. D. Appleton & Co. \$1.80 net.

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No. 384 JUNE 16, 1902. Vol. XXXII.

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THE CENTENNIAL HABIT.

The practice of celebrating anniversaries, when they count up to some round number of years, is not exactly a modern one, but it has received such an impetus in our own time that we may fairly characterize it as a habit. Owing to the historical accident of our use of the Arabic system of numerals, the number one hundred, or some one of its multiples or factors, is the invariable basis of such celebrations. Had the Babylonian reckoning by twelves instead of tens been adopted by our civilization, we should have had an entirely different set of numbers to work upon, but we should doubtless have singled out, just as we

do now, the recurrent years of the completed cycle for special observance. Obviously nothing could be more artificial or conventional than this practice, which, to the logical mind, is matter for amusement; but the habit of mental economy which leads us instinctively to attach a special significance to the round number will always lead men to take special note of the tenth, or the fiftieth, or the one hundredth anniversary of the important event, and direct toward that event a degree of retrospective attention that nobody would think of giving it a year earlier or later.

One cannot help thinking, somehow, of the analogy offered by our mechanical religious observance of the seventh day, by which so many people compound their real indifference to the whole subject of religion. In vain it is urged that if religion has any vital meaning at all, its influence ought to affect our lives on one day no less than another; similarly, it is urged in vain that the memory of a great benefactor of mankind ought to remain with us as an abiding force all the time instead of appealing to us once in a hundred years or even once a year, that the fundamental principles of our national life ought to be the constant inspiration of our civic conduct, instead of being recalled, in a more or less perfunctory manner, when the full year has rolled round, or commemorated by some sort of a show when the full term of a hundred years is ended. Reason urges these considerations on us in vain; and we shall no doubt continue, until the end of the chapter, in our easy-going ways, — paying lip-service once a week or once a year to the religious faith which we profess, once a year or once a century to the memory of the great men, to the declaration of the principle or the foundation of the institution that exacts our homage.

Leaving out of our discussion the more frequently recurring periods, let us think for a moment about decades and centuries and millennial cycles. The fundamental reason why we exalt them into an illogical significance is doubtless found in our instinctive mental economy. Another reason is found in the taint of hypocrisy which is so apt to affect our attitude toward most serious subjects of contemplation that are not immediately related to our every-day tasks. Still another reason, and a most potent one, is the delight which the

average man takes in a show. We Americans, particularly, considering that we are a democratic people by political profession, derive a most unholy satisfaction from every sort of pomp and ceremonial, and, while repudiating the ideas upon which such old-world inventions rest, do our best to rival the ostentations of "effete monarchies." Sponsors as we are of a new social order nationally consecrated by great deeds and devotions, we copy as far as we may the pageantry of the old order, and look with envying regret upon those European possibilities which are American impossibilities. To those whose eyes are chiefly for the spectacular, an American centennial must be a poor thing in comparison, let us say, with a Hungarian millennial; what compensation we have for the picturesque elements denied us may be satisfying to the intellect, but they leave the æsthetic sense a little starved.

We are not saying all this by way of blame for an assumed manifestation of national folly; the craving for show and color and imposing ceremonial is a thing too essentially inherent in human nature to be thus stigmatized. To the historical sense no less than to the sense for the picturesque do these things have genuine value, and we are quite worthily occupied as a people when we bend our best energies to such an impressive commemoration as that of the first centennial of the nation's birth, or the fourth centennial of the discovery of the new world. But it is nevertheless possible that the thing may be overdone. When we think of the long succession of centennials since 1776, it seems as though some of them might have been spared. It was only last year that we were celebrating the installation of John Marshall; and next year, or the year after, we shall be celebrating the Louisiana Purchase. It sometimes seems that anything will serve as a pretext for a centennial celebration. The age of the multi-centennials is now upon us. Yale had a bicentennial a few months ago, and a decade ago the whole country had a quadricentennial. The first of what will doubtless be a long series of tricentennials was celebrated the other day at Cuttyhunk, in memory of Bartholomew Gosnold's short-lived colony. Jamestown is sure to come in course of time, and Plymouth and Salem, and the whole series of colonial beginnings. Possibly after a while we shall become weary of recalling our national history in this spasmodic way, and hit upon some more rational plan of keeping the past alive in our memory.

Among the most acceptable centennials of

recent years have been those planned in celebration of the founding of our older colleges. Harvard attained to the dignity of a quarter-millennial as long ago as 1886; Yale had its bicentennial only last year; Princeton had its sesquicentennial half a dozen years ago. We read the other day that some small college or other, nearing its seventy-fifth birthday, was preparing to celebrate a semi-sesquicentennial. This opens a rather appalling vista of fractional cycles and the possibilities associated with them. And our own University of Chicago last year, youthful through no fault of its own, set a new fashion in anniversaries by celebrating its first decennial with as much display as would have been suited to an institution many times as aged. Ten years should certainly be the limit, and a halt should sternly be called at this point; otherwise the next new educational foundation to be established may be so eager to have its own praises sung that it will seek to commemorate the completion of its first lustrum.

The literary centennial is usually a simple and dignified performance, against which little may be urged beyond what has already been said of all periodical celebrations. Some years ago, we noted the fact that exactly two thousand years had elapsed since the birth of Cicero, and suggested as a novelty in celebrations a bimillennial demonstration on the part of classical scholars. Among the longer terms celebrated in our own time there will be recalled the millennial of Alfred last summer, the sixth centennial of Dante in 1865, the fourth of Michelangelo in 1874, the third of Shakespeare in 1864, and the Goethe sesquicentennial in 1899. The simple literary centennial is being celebrated somewhere and by somebody almost every year. It is usually characterized by an uncritical laudation of its subject in both speech and print, and, unlike the ceremony of canonization, it does not willingly give a respectful hearing to the devil's advocate. In the judgment of those who plan the celebration, the subject is already canonized, and there is nothing more to say. The true spirit of literary appreciation is not, after all, to be found in demonstrations of any sort. These are nearly always suggestive of the Pharisee who says his prayers openly to gain a reputation for piety. The real lover of literature will, rather than indulge in any outward manifestation of his affection, follow the example of Lamb, and offer up unuttered and heartfelt words of grace whenever he takes up his Milton or his Spenser for an hour of spiritual recreation.

The New Books.

THE CHATEAUBRIAND MEMOIRS.*

"If I were still the owner of these Memoirs, I would either keep them in manuscript or delay their appearance for fifty years." So, just before his death, wrote the Viscount Chateaubriand of the *Mémoires d'Outre-tombe*. With their completion, he had tried to "cheat the tedium of those last forlorn hours which we neither desire, nor know how to employ." Before the end came he found himself under the painful necessity of selling the Memoirs, and they were published immediately after his death. Now, after a delay a little longer than that wished for by the author, there is appearing an English edition of these justly famous reminiscences. The translator is Alexander Teixeira de Mattos, whose uncompromisingly foreign name is no index of his ability to master the English idiom. Four volumes, carrying the Viscount's life down to the year 1829, have already appeared, and the Messrs. Putnam promise the remaining two within the year.

In his own day, Chateaubriand was rated unreservedly as the foremost man of letters in France, if not in all Europe. To-day his reminiscences, in America at least, must win attention largely on their own merit, — rather as the stirring life-story of a great Frenchman than as the personal revelation of the author of "Atala" and "René," or "The Genius of Christianity."

Few men, surely, have more material at hand out of which to construct an autobiography. A dreamy, vagabond childhood spent in Brittany; a restless youth dedicated to the church but finally devoted to the army; a presentation at Versailles, arranged to satisfy a brother's ambition; a taste of garrison life, and another, very unwelcome to the shy young soldier, of Parisian society; finally a quixotic journey to the United States in search of the Northwest Passage, — and at twenty-four, when the Chevalier de Chateaubriand came back to France to fight for his king against his fatherland, he was already a man of the world. The Bourbon dynasty he defended suffered annihilation, friends and family languished in prison or died under the guillotine; but Chateaubriand

himself lived to win the gratitude of Napoleon and to watch the fall of "the Man of the Time," to witness the restoration of the legitimate royal line, and to occupy positions of honor and trust under the new government. At the close of the fourth volume we leave him at the summit of his fame, as French Ambassador to Rome.

So much for the political side of his career. In its intervals of exile or disgrace he became a renowned traveller; under stress of poverty he made his literary reputation. In one capacity or another he came to know, casually at least, all the greatest men of his time in both continents. Naturally in many chapters of his Memoirs he is less the central figure than the observer, the critic, or the *raconteur*.

Yet in spite of the objectivity inseparable from the story of so eventful a life, the Memoirs are deeply subjective; to the Anglo-Saxon mind certainly, even obtrusively and baldly egotistical. "It was fated that I should be plagued by princes." Like "the man of destiny" whom he served, Chateaubriand believes himself born for great things, and insists upon his readers' appreciation and reverence. And yet in the next breath he lets fall a depreciatory sentence like this:

"Good for everything where others, good for nothing where I myself am concerned: there you have me."

Does destiny, then, overcome temperament? With similar inconsistency he breaks into a stirring narrative with a plaintive comment on the vanity of the things of this world:

"While bidding farewell to the woods of Aulney, I shall recall the farewell which long ago I bade to the woods of Combours; my days are all farewells."

Again, with melancholy languor, he says of himself:

"It is easy to possess resignation, patience, a general obligingness, equanimity of temper, when one interests himself in nothing, when one is wearied by everything, when one replies to good and bad fortune alike with a desperate and despairing 'What does it matter?'"

This Byronic boredom is no longer in the fashion; combined with the strange turns of fortune which the Viscount experienced, it imparts to the Memoirs a tinsel, theatrical air of romantic melancholy, curiously out of date since Carlyle and Emerson.

Yet, for all his *blasé* affectation, the Viscount has many admirable qualities. He is fearless in times of great danger, honest when honesty was clearly impolitic, true to his legitimate principles no matter what they cost him, an avowed advocate of Christianity in a nation

*MEMOIRS OF FRANÇOIS RENÉ VICOMTE DE CHATEAUBRIAND, Sometime Ambassador to England. Being a translation by Alexander Teixeira de Mattos of the *Mémoires d'Outre-tombe*. In six volumes, illustrated. New York: G. P. Putnam's Sons.

of atheists. He is forever lamenting that he was born too late, but his world-weariness does not tempt him into idle acquiescence in the new order of things.

The style of the Memoirs is as varied as the matter that composes them. A perfect mirror of the man who wrote it, it is an odd mixture of garrulity, affectation, pomposity, brilliancy, and delicate charm. Occasionally he becomes tersely epigrammatic, — as when, *apropos* of his neglecting to visit Luther's tomb at Wittenberg, he thus expresses the full measure of his conservatism :

"Protestantism in religion is only an illogical heresy, in politics only an abortive revolution."

More often he indulges in picturesque description. The full force of the romantic manner comes out in a paragraph like this upon Mirabeau :

"Mirabeau's ugliness, laid on over the substratum of beauty special to his race, produced a sort of powerful figure from the Last Judgment of Michael Angelo. . . . The scars dug into the orator's face by the small-pox had rather the semblance of gaps left by the fire. Nature seems to have moulded his head for Empire or the gallows, and to have hewn his arms to clasp a nation or carry off a woman. When he shook his mane as he looked at the mob, he stopped it; when he raised his paw and showed his claws, the plebs ran furiously. I have seen him in the tribune, amid the awful disorder of a sitting, sombre, ugly, and motionless; he reminded one of Milton's Chaos, shapeless and impassive in the centre of his own confusion."

His delicacy of touch is most evident in the descriptions of nature, — of Brittany as he knew it in his childhood, or the primeval forests of the new world; or again in picturing the creatures of his imagination, particularly that sylph of his boyish dreams, a woman built up "out of all the women whom I had ever seen," with an admixture of the graces of the heathen goddesses, and even a hint of the Virgin herself.

On the whole, it is the first volume, which deals with Chateaubriand's youth, that has most life and atmosphere. It is the idyl, the pastoral, to which his style is best suited. The complex narrative of the later years would often be more interesting if the stage were smaller. Too many of the personages written of have to be rescued from oblivion by the foot-notes, and are not really resuscitated. The polemical portions of the book, too, presenting documentary evidence in vindication of the author or his friends, possess little of the human interest which is the vital principle of biography. But if this treasure-trove is unwieldy, De Mattos' friend was right in call-

ing it also monumental. That is why the translator has wished to present it to us in English for the first time in its impressive entirety. He has done his part as annotator and translator exceedingly well. The publishers have brought the work out in handsome volumes, abundantly illustrated with views of Chateaubriand's homes, and portraits of his contemporaries, many of them reproduced in photogravure. So at last there is no reason why this man, so conspicuous both in the literature and history of his time, may not become pleasantly familiar to a large circle of English readers, through what many critics consider his most important work — his story of himself.

EDITH KELLOGG DUNTON.

THE BEGINNINGS OF THE GREAT WEST.*

We may distinguish two principal "Wests" in American history. The old or middle West extended from the Alleghany mountains to the Mississippi river. Its settlement began during the Revolution, and it was fairly filled with population and its political organization was completed by the middle of the nineteenth century. The tier of States lying along the west bank of the Mississippi, and extending from Louisiana to Minnesota, became historically, as it was geographically, a part of the old West. The region beyond and between them and the Pacific Ocean constituted the new, the far, or the great West. Its settlement was a long time delayed. At first the land was not needed, and, more than that, was not thought worth having. Later, a barrier of Indian reservations checked emigration, and the slavery controversy blocked organization. The occupation of this region began suddenly, in the fourth decade of the century, with the annexation of Texas, the emigration to Oregon, and the rush to California for gold.

The greater interest attaching to these events has obscured the earlier period, and its history is almost a blank. Captain H. M. Chittenden has recently entered this neglected field, in his "American Fur Trade of the Far West," and around the history of the fur trade has grouped almost the whole history of the period. He has found that the period is not only interesting, but that it exerted a direct and important influence upon the course of later events, serving

* THE AMERICAN FUR TRADE OF THE FAR WEST. By Hiram Martin Chittenden. In three volumes. New York: Francis P. Harper.

as a sort of preparatory or "middle-age" stage in the development of the West. Specifically, his work covers the period between the return of Lewis and Clark, in 1806, and the year 1843. The latter year is in many ways a turning-point in Western history. Fremont's exploring expeditions had recently begun, the Santa Fé trade was finally closed, and the first considerable emigration to Oregon took place.

Captain Chittenden divides his work into five parts. Part I. treats of the characteristic features of the fur trade as carried on during the period under review, the kind of furs sought, and the methods of trapping and trading. The business is peculiar in many respects, and an understanding of its peculiarities is essential to an understanding of its history. Part II. presents the history of the organization and operations of the various fur companies. This part comprises the bulk of the work, and contains the principal results of the author's researches. Supplementary to the history of the fur trade, an account is given of the overland trade with Santa Fé, from its inception in 1822 until its close in 1843. The route of both the Oregon and Santa Fé trails is carefully described. Part III. gives an account of contemporary events, not forming a part of the fur trade, but more or less directly affecting it,—such as the War of 1812, Long's exploring expeditions, Leavenworth's campaign against the Aricaras, Atkinson's treaty-making tour, and the small-pox scourge among the Indians in 1837. Part IV. is an anecdotal account of the more notable incidents and characters connected with the fur trade, stories of Indian fights, hairbreadth escapes, and frontier desperadoes. Part V. gives a description of the mountains, rivers, flora, fauna, and native tribes of the West, in their relation to the fur trade. An appendix reproducing some original documents, and a valuable map indicating routes of travel and the location of trading-posts, complete the work.

Captain Chittenden's insight into historical relations is clear. He brings out the importance of the exclusion of France from the American continent by the French and Indian war, an event often obscured by the stress we are accustomed to lay upon the Revolution. His identification of each of the successive territorial acquisitions composing the Far West with marked geographical features is worth emphasizing. Upper Louisiana comprised the watershed of the Missouri, Oregon the valley of the Columbia, and the Mexican cession lay

chiefly within the drainage basin of the Colorado; so that each territorial addition consisted of a distinct geographical unity. On its bibliographical side, Captain Chittenden's work is unsatisfactory. The bulk of his material is drawn from rare files of early Missouri newspapers, and from the manuscript records of the fur companies; but his references to sources are so indefinite that one can scarcely test the accuracy of his work without undertaking it anew. A careful bibliography of printed books, a description of the manuscript material, and more specific reference to the authorities for particular statements, would have been a decided advantage.

Upon one subject of some general interest, Captain Chittenden is in error. He concludes that the so-called "flathead deputation," out of which the Methodist and American Board missions in Oregon grew, visited St. Louis in the autumn of 1832. Major Edmond Mallet has proved, from the correspondence of Bishop Rosati printed in the "Annals for the Propagation of the Faith," and from the registry of sepultures kept in the Catholic Cathedral at St. Louis, that the visit of the deputation took place in the autumn of 1831. The missionary account of this visit was derived from a letter written by a Wyandot chief named William Walker to G. P. Disoway, which was originally printed in the "Christian Advocate" in 1833, and which Captain Chittenden reprints in an appendix. In transmitting the letter to the "Christian Advocate," Mr. Disoway assumed, and it has since been taken for granted, that Walker's trip was made in 1832; but Walker's letter does not say so, and the records of the St. Louis Indian Agency, now in the library of the Kansas State Historical Society, show that it was made the year before. November 22, 1831, the Iowa Sub-Agent reported to General Clark the visit of "Mr. Walter and party," either the agent or the copyist changing Walker to Walter; and General Clark, in writing the Indian Department December 28, 1831, referred to "the Wyandot Indians and their leaders, who lately explored the Country above." In his report to General Cass, dated November 20, 1831, General Clark doubtless referred to the "flathead delegation" in saying that Indians "from west of the Rocky mountains are visiting me." The point is chiefly interesting as showing the careless and uncritical way in which missionary history has been made up.

The importance of the fur trade is to be

measured by the activity of the traders rather than by their number. The average number of traders is estimated as about five hundred; yet this small number almost covered the entire West with their forts and trading-posts. Captain Chittenden has located and traced the origin of as many as one hundred and forty of these posts. The greatest service that the traders rendered was that of exploring the entire region and pointing out the most practicable routes of travel in its later settlement. Exploration was of course incidental with them, as with the early American colonists; but an increase of geographical knowledge nevertheless resulted. The overland Astoria expeditions very nearly opened the whole of the Oregon Trail. The California expeditions of J. S. Smith added so much geographical information, that Gallatin was able to construct a fairly accurate map of the entire West,—a map which Bonneville appropriated and in some respects improved. In fact, as Captain Chittenden points out, the fur traders were the true "pathfinders" of the West, and anticipated all the important geographical discoveries that are usually attributed to the official explorers of later date.

Politically, the traders rendered important service. At the North they held the British in check until the time was ripe for settlement. At the South they not only opened the way for military occupation, but, by uniting New Mexican interests with our own, rendered that occupation the more acceptable. The settlement of the West was largely a question of transportation, and this question was worked out gradually by the experiments of the traders. The earliest trade followed the Missouri river, and was carried on with keelboats until steamboats took their place in 1832. The overland trade began with pack-horses. Wagons were introduced on the Santa Fé Trail in 1822, and on the Oregon Trail in 1830. Bonneville took the first wagons through the South Pass to Green river in 1832, and the Oregon emigration closed the period of experiment by taking them through to the Columbia river in 1843. Thus, from every point of view, the life of the hunter, the trapper, and the trader constituted a preparatory stage in the history of the West, which paved the way for its later settlement and growth.

In looking back upon the history of the fur trade, it is easy to see that the United States ought either to have carried on the trade through its own agencies, or to have granted

it, under strict control, to a monopoly like the Hudson's Bay Company. In its earlier stages, the Indian trade was regulated through government factories; but the system was never extended to any extent beyond the Mississippi, and was abolished in 1822. Private competition debauched the natives with liquor, incited tribal wars, and gave the Indian a poor opinion of the character of the white man. But it was an era of faith in the efficiency of free competition as a regulator of business, and of belief that monopoly in any form was a violation of private right. It was not understood that competition often reduces business to the level of the lowest competitor, and that monopoly in many cases is the best form of regulation. The statesmen of the time acted, in their regulation of the fur trade, upon universally accepted theory. The story of the Indian is a painful one, but the outcome could not in any event have been greatly altered. F. H. HODDER.

RECORDS OF AN AMIABLE WEAKNESS.*

The enthusiasm of the typical collector, whether of faded tapestries, of postage stamps, or of bugs and beetles, excites a smile, half of amusement, half of envy, from one who has never felt himself carried away by the *cacoethes colligendi*, the rage to possess an unrivalled assortment of something, no matter how intrinsically worthless and uninteresting. One of the present writer's schoolmates, by no means a wooden-headed lad, was given to collecting bits of wood, no two of a kind; and these ligneous fragments he would exhibit with infinite complacency. What the collector collects matters not, if only the collecting mania be upon him.

But when the madness takes the form exemplified by Mr. Joline's diverting collection of autographia, amusement gives place to gratitude. His book is an *omnium-gatherum* of many sorts of good things, and bears ample testimony to a long experience in intelligent collecting of interesting memorials of interesting people. The autograph collector, in Mr. Joline's sense of the term, is not a collector of signatures, not an autograph-album fiend, but a person who appreciates the value of letters and other signed documents from the hands of the good and great, and who is given to pre-

* MEDITATIONS OF AN AUTOGRAPH COLLECTOR. By Adrian H. Joline. Illustrated. New York: Harper & Brothers.

serving such memorials. The self-respecting collector is not obtrusive; he never writes a begging letter to a stranger, but gathers his material from friends and acquaintances, and from reputable traders in such wares. The dangers of imposture are ever to be guarded against. Clever forgeries abound. Copies also that are made in all innocence occasionally find their way into the market as originals. Photographic reproductions, too, may deceive the inexperienced, but never the expert. Most annoying of all, a letter signed "Thomas Jones" may not be his, but from another man of the same name. Our author justly deplores the increasing vogue of the stenographer and the typewriter. The one lingering trace of individuality in a present-day letter is too often limited to the signature, and even this may be only the impression of a rubber stamp. Truly the outlook is depressing.

The "meditations" are delightfully miscellaneous in character and haphazard in arrangement, chopped into chapters of convenient length. The author pleads, in humorous apology for his lack of method, that "these desultory jottings, with all their sins and imperfections, are only the staggerings of the mind of an ancient collector, the maunderings of an obsolete person." Being a book-lover as well as an autograph collector, he has harvested much that is of literary interest, including authors' manuscripts and rare first editions with authors' signatures. Dramatic, political, and historical characters are also well represented. Revolutionary generals cut a considerable figure in the book, with their quaintly spelled letters; and even the Signers — the despair of all collectors, so far as a complete collection of the famous fifty-six is concerned — make a respectable showing. The written-to-order letter is seldom of great interest, but here is one of Stevenson's that does not lack character:

"Vailima, Upolu, Samoa.

"You have sent me a slip to write on: you have sent me an addressed envelope: you have sent it to me stamped: many have done as much before. You have spelled my name right, and some have done that. In one point you stand alone: you have sent me the stamps for my post-office, not the stamps for yours. What is asked with so much consideration, I take a pleasure to grant. Here, since you value it and have been at the pains to earn it by such unusual attention — here is the signature of

"ROBERT LOUIS STEVENSON.

"For the one civil autograph collector, Charles R.—."

There is a tone of weary condescension about this, and one resents the writer's imputation of incivility against all previous applicants for his

valued signature. Surely there must have been many among his admirers who, unable though they were to procure Samoan postage stamps, yet failed not to proffer their requests in respectful terms. Contrast now another great man's response to a like petition:

"R. Shelton Mackenzie, — Below is my autograph for your good lady as you request.

"Yours truly,

"A. LINCOLN."

As an instance of the mock-modest autograph-to-order, take the following. Its absurd self-abasement is laughable.

"Lord Rosebery presents his compliments to Miss C—, but would rather not make her collection and himself ridiculous by sending it the autograph of an insignificant person."

How crushing to Miss C—, to be called *it*! For we hold, with Mr. Joline, that one does not send one's autograph to a collection, but to the collector. Finally, as an example of graceful compliance with a request that must always be more or less of an annoyance, nothing could be better than this from Colonel Higginson:

"I have your note. If, as somebody says, applications for autographs are 'a shadow cast by success,' I suppose one can no more object to them than one can quarrel with his shadow."

Beside autographs, the book deals with many remotely related matters, mostly literary or historical. Judgments are delivered in the slap-dash manner of an after-dinner chat, and so are not to be taken too seriously. Here is an opinion on English reviewers that is not without basis:

"There does not appear to be any adequate reason why English reviewers should be as hard and severe as they almost invariably are. Their style bears to true criticism about the same relation which the conduct of the savage who knocks down the object of his affections and drags her to his home bears to the conventional courtship of civilization. . . . Any writer is entitled to a fair, generous, and liberal treatment. It is a small and petty mind which will use the power of an anonymous reviewer to denounce and ridicule his subject."

Our author seems not to be heartily enamoured of his English cousins. Because Mr. Serjeant Robinson, in his "Reminiscences of the Bench and Bar," finds fault with Judah P. Benjamin's American twang, Mr. Joline retorts that Benjamin's tone "was absolutely twangless, and it was, as compared with the hollow, rough, and coarse bow-wow of the Englishman, like the song of the nightingale beside the caw of the crow." The American twang, however, is not a figment of the British fancy — to our sorrow be it said, — and the first step toward amendment is honest confession. The utter-

ance of the cultured Englishman, whether in conversation or in public speech, however we may criticise his accent, his dropping of final *g* in *ing*, and other offenses, has more of music, of rhythm, of varied modulation, than has ours; and this is a matter of common remark.

By a curious fatality, we censure the very errors we ourselves are most prone to commit — a reflection that gives the professional critic pause. After deploring Mrs. Stowe's perpetuation of the scandal concerning Byron's unhappy domestic relations, the Autograph Collector, only two pages further on, refers to Carlyle and his wife as living together in "ferocious gloom." "Their feuds and quarrels," he adds, "were bitter and continuous." Again, he lays it down as a truth that quotations are more than likely to be incorrect; and on a later page he furnishes an involuntary proof of his thesis by misquoting the opening lines of Emerson's "Brahma." He takes pains, on page 132, to correct a slight misstatement on page 19, adding, "after all, my mistake is not of much importance, except to me, for I always feel sure that I never make a blunder — until I am caught at it." Commending this love of accuracy for its own sake, may we correct another slight error of his? It is a little surprising that so good a classical scholar as Mr. Joline shows himself to be should associate (page 2) the incident of the Cumæan sibyl — the little transaction in sacred books — with Tarquinius Priscus instead of with Tarquinius Superbus.

PERCY F. BICKNELL.

THE PRINCIPLES OF WESTERN CIVILIZATION.*

It must be confessed that Mr. Kidd's latest book, "Principles of Western Civilization," is rather a disappointing piece of social philosophy. The same faults, and, strange to say, the same merits which characterized his "Social Evolution" are evident also in his "Western Civilization." In each book the first chapter is singularly stimulating and concise in thought, as it sketches the achievements of our present time and asks what is in store for us in the future. One naturally expects an equally direct and clearly formulated answer, or at least an acute and pointed investigation into the elements which might tend toward some satisfactory solution. But the author disdains such

business-like methods. The thread of discussion, at first so firmly grasped, in the very next chapter drops as from weary hands, and there ensues a desultory, rambling inquiry into the innumerable factors that have made up the present stage of our civilization. This inquiry consists largely of reiteration of set phrases, and of what some one has said concerning social and economic problems twenty years ago. We have never read an author who so consistently argued backward to a point lying leagues and leagues away from the original basis of the argument, and who so unremittingly forced his reader to review old issues only too familiar or possibly even discarded.

But one has perhaps no right to quarrel with an author about his methods, if he only comes to a definite conclusion in the end. Here too, however, our author is singularly unsatisfying; he says a great deal about the present and the past, but systematically relinquishes any but the vaguest and most general conclusions about the future. Yet Mr. Kidd distinctly claims originality for his book, and the glory of a discovery quite as important for future social philosophy as Darwin's "natural selection" or the "survival of the fittest."

He begins by pointing out, what we are sorry to say everybody has long been aware of, that our present period is a period of self-seeking as the generally accepted moral code. This code is based upon the liberal doctrines of the eighteenth century, the accentuated individualism of the French Revolution, and the social-democratic ideal of equal enjoyment for all, counteracted by the new *Herrenmoral* of the age now beginning. Centuries of development have worked toward this end; and since this condition sees its ideal in the satisfaction of the individual, Mr. Kidd calls it the "ascendancy of the present." Yet, basing his argument upon his study of Darwin and Weissmann, he maintains that nature is not satisfied with the present, that in fact the present is what nature is least concerned with; it is for the future, for the generations to come, that the individual is sacrificed. Thus there is some method in the apparent madness of waste and destruction; and for this future, natural selection in the present is the necessary prerequisite. "Projected efficiency" is what he calls this systematic preparation, generations ahead, for some prospective issue.

This is all very well, but it hardly justifies the author in looking upon so slender a revelation as an important discovery, since it is

*PRINCIPLES OF WESTERN CIVILIZATION. By Benjamin Kidd. New York: The Macmillan Co.

almost as commonplace and matter-of-fact an observation as an evolutionist can make. People who have not the thinking habit may consider "projected efficiency" a very great addition to the terms which science has created as expressions of order and plan in the universe. But whatever may be said about the term, the idea that the present lives for the future has been in men's minds from the beginning, and consciously recognised as paramount in all creation. "Go to the ant and be wise," — what does the ant do but build and burrow and slave for its progeny? And the humblest as well as the proudest of mortals, does he not do likewise? Yet to the proving of this somewhat trite proposition Mr. Kidd devotes several chapters.

His answer to the question, What kind of efficiency will prevail in the future? is but little more satisfactory. In the twentieth century he sees, as the future prevailing type, the type organized towards "military efficiency"; that is, let us say, the type having the most destructive firearms and the most efficient explosives, — presumably those that discharge their deadly weapons by pressing the electric button! It seems as if, after a repetition of types of the destructive kind from the very beginning of things, we might expect in the present industrial era at least some slight variation. If Mr. Kidd had pointed out as the surviving type the one which could most advantageously close a bargain, we should have been able to point to this as something new if not more attractive; or if he had said that the survivor was to be the one who could subsist the longest on the least, we should have seen the logical conclusion in the struggle for existence and the survival of the fittest.

Mr. Kidd appears to use historical incidents to fit his purpose just as freely as Mr. Spencer whom he censures, and he is far less explicit and direct in his explanation of them. For example, when Mr. Kidd has pointed to the circumstance that life is sacred in the modern state as it never was in the ancient, he proceeds to explain this by the assumption that "in the last resort, the life of the individual is related to ends and principles which entirely transcend the objects for which the political organization around us itself exists." The plainer explanation would be that the understanding of the ends and principles which transcend the objects referred to is due to religious belief in a future existence, which in the first place awakens responsibility. But such plain

statements are not Mr. Kidd's strong point; he likes circumventions. Sweeping assertions and generalities are, as of old, the besetting sin of the evolutionists who attain to philosophical breadth of view. Incidentally there are many interesting remarks made in the book. Mr. Kidd is at his best in his parentheses; but the really decisive statements and arguments are lost in the general *melée* of explanations, reiterations, and references to something else, which make the reader impatient for a bit of plain reasoning. We hope some day to see an abridged edition of Mr. Kidd's works, in which some of the evils of style and method here complained of shall have been eliminated.

A. M. WERGELAND.

ELLEN TERRY AND HER SISTERS.*

Two years ago this month we had occasion to review in these columns an authentic life of "The Kendals," by Mr. T. Edgar Pemberton. To those interested in the history of the contemporary stage the volume proved particularly welcome. The author has now given us a companion volume entitled "Ellen Terry and her Sisters," in which a number of biographical details not hitherto obtainable have been grouped together with considerable skill, making a story which reads easily and consecutively.

Miss Terry has for many years been termed by some the greatest living Shakespearian actress. Mr. Pemberton's timely memoir reveals to us much of her inner life, and traces her outward history; shows us the influences under which she grew up and developed, — the traits of her character, early and strongly manifested, — and follows her theatrical career from her maiden effort at the age of six years, through its successive stages down to the heyday of a most eventful life.

It was while Mr. and Mrs. Ben Terry were fulfilling an engagement at Coventry that their daughter Ellen Terry was born. This was on February 27, 1848, and a little feud has taken place among the people of that interesting "City of Three Tall Spires" as to the precise house in which the important event took place. The child made her earliest (though childish) successes with Charles Kean in a famous series of Shakespearian revivals. Miss Terry has said:

"It must be remembered that my sister and I had the advantage of exceedingly clever and conscientious

*ELLEN TERRY AND HER SISTERS. By T. Edgar Pemberton. Illustrated. New York: Dodd, Mead & Co.

parents, who spared no pains to bring out and perfect any talents we possessed. My father was a charming elocutionist, and my mother read Shakspeare beautifully, and then both were very fond of us and saw our faults with eyes of love, though they were unsparing in their corrections. And, indeed, they had need of all their patience, for, for my own part, I know I was a most troublesome, wayward pupil."

It has always been conceded that the stock company is the practical school of dramatic art. It was in the Bristol Stock Company that Miss Terry received her early training, —and "the firing of the clay brought out the colors of the porcelain, and the colors lasted." It was merely a West of England stock company, but it could boast of such a constellation of names as Madge Robertson (Mrs. Kendal), Marie Wilton (Lady Bancroft), Henrietta Hodson (Mrs. Labouchere), Kate and Ellen Terry, George Melville, Arthur Stirling, W. H. Vernon, Arthur Wood, and Charles Coghlan.

In 1867 Ellen Terry became the wife of Mr. Charles Wardell — known to playgoers as Charles Kelly, the name he adopted when, retiring from his position as an officer in a first-class cavalry regiment, he followed his inclinations and took to the stage. She then retired from public life for seven years, returning in 1874 and acting continually up to the present day. It was while appearing with John Hare in "Olivia" — the stage version of Oliver Goldsmith's immortal story, "The Vicar of Wakefield" — that Henry Irving invited her to be his helpmate in his management of the Lyceum Theater. As Mr. Pemberton says, it is not surprising that she should say, after that memorable engagement:

"I seem to have made the acquaintance and to know quite intimately some noble people — Hamlet and Ophelia, Portia, Benedict and Beatrice, Romeo and Juliet, Viola, the Macbeths. All this makes me rejoice and wonder how it is that I'm not a superior person! I have dwelt with such very good company. It has been all sunshine, with a wee cloud here and there to give zest to life; and my lines have been laid in pleasant places."

Her cause was won; all England had learned that a star of the first magnitude had risen to the zenith of the dramatic heavens.

Of late years the work of Ellen Terry has become as familiar to the American public as to the English. The annual engagements of Henry Irving and his co-star have been numbered among the triumphs of each theatrical season. As Volumnia in "Coriolanus," Clarice de Malucon in "Robespierre," and Queen Guinevere in Comyns Carr's drama of "King

Arthur," her recent triumphs have been complete. In personating a character she identifies herself so entirely with her part that her face seems to flush or pale with the varying excitement of her character. Whatever the sentiment or situation of the moment, everything that goes to make up the *ensemble* of the actress moves and speaks in unison; so that, whether portraying the complex emotions of life, or the convergent subsidence of death, she is, in look, voice, and attitude, the living, vibrant, impersonation of her theme.

It has been pointed out that the artistic temperament must be more or less self-tormenting, and those who desire mere personal comfort should never attempt to cultivate it. Despite her success, Ellen Terry often feels that she has failed where enthusiastic audiences, and even the most captious critics, testify to the fact that she has triumphed. Yet how commendable it is that she should feel that any seeming victory in human life is not a final achievement, but a spur — often a cruel one — to endless endeavor. "Success," says George William Curtis, "is a delusion. It is an attainment — but who attains? It is the horizon, always bounding our path and therefore never gained. The Pope, triple-crowned, and borne with flabella through St. Peter's, is not successful — for he might be canonized into a saint. Pygmalion, before his perfect statue, is not successful — for it might live. Raphael, finishing the Sistene Madonna, is not successful, — for her beauty has revealed to him a finer and an unattainable beauty."

Aside from Ellen Terry, Mr. Pemberton has devoted considerable space in his book to her three gifted sisters, Kate, Florence, and Marion, each of whom has won a distinctive place in English theatrical history, but whose names are unfamiliar in this country. Kate Terry's name is frequently heard associated with that of Charles Fechter, and there is little doubt that she contributed largely to Fechter's early Lyceum successes; she married early, and retired into private life. Marion Terry is yet charming English playgoers with her clever and conscientious work; she has frequently shared honors with George Alexander, Charles Wyndham, Forbes Robertson, and the Bancrofts. Of Florence Terry, who died in 1896, Mr. Clement Scott said: "She is one of the very few actresses I have known who has never gone back from her gentle career of continued success."

In writing a theatrical memoir or biography,

there is always a tendency on the part of the author to dip his pen in rainbows and honey ; but when an artist has gained so high a place in the estimation of the public as has Ellen Terry, praise which at first may appear extravagant is warranted by the general verdict of approval. Mr. Pemberton has wisely supplemented his own records by extracts from contemporary authors ; and on the whole his is a well-made biography, revealing quite frequently the writer's familiarity with the stage and its history. The volume is adequately illustrated and attractively printed and bound.

INGRAM A. PYLE.

CRUMBS FROM THE PSYCHOLOGIST'S
TABLE.*

Professor James Mark Baldwin has gathered together, in a volume entitled "Fragments in Philosophy and Science," a number of essays and addresses which were "scattered during fifteen years in various journals." The bond of unity between them is the writer's individuality ; he offers, as it were, samples of himself. In a prefatory note he gives us his "personal signboard," — his type of philosophy — in a few clearly-worded sentences.

"Science tells us what is true. . . . Philosophy then enters her questions : how can such truth be also good, beautiful, livable — or none of these? While others say other things, and many others many other things, I say — using the liberty of this preface — it is true and good *because it is beautiful*. . . . The ascription of beauty, a reasoned, criticised, thought-out ascription of æsthetic quality, is the final form of our thought about nature, man, the world, the All."

We are not told, however, what constitutes beauty. Perhaps we may say that beauty is harmony realized objectively ; happiness is harmony realized subjectively. So, then, our philosophy sees harmony in truth, and ultimately no two or more truths can conflict. From the complete realization of truth would come perfect happiness, and a perfect sense of beauty ; but these would be attributes of God.

Professor Baldwin pleads well and strongly for the recognition of philosophy in education, and herein, perhaps, is the chief value of the book. Specialists in the sciences have been content to take a narrow view, and it is even held against a man that he has philosophical opinions. We have studied bricks, but have no conception of a house. We are as learned as

the dictionary, and as inchoate. We hold a million threads, that lead we know not whither. It is the duty of philosophy to harmonize all these elements, to show us the beauty of the cosmos, and our place therein. The ultimate purpose of science is to make possible a true philosophy.

Furthermore, says our author, philosophy is not an intellectual toy, it is a means of understanding the problems of human life. Every man has to solve those problems, one way or another ; and whether he knows it or not, he solves them by his philosophy. What, then, if his philosophy is false? What is the use of training thousands of young men and women yearly in our universities, if they come out without a sound and coherent philosophy? For all their knowledge of concrete realities, they will be as chaff blown by the wind.

This, then, is what the psychologist has to tell us ; but we venture to think that his message comes from deeper than psychological considerations. It should be the message of every scientific man who is not afraid to trust his mind out of his sight. Psychology is a science, and, as such, stands in the same relation to philosophy as all the other sciences ; the psychologist can hardly be conceded a special right-of-way into the philosophical halls.

Suppose that we are standing in an old cathedral, and looking upwards at the image of a saint in a stained-glass window. What is actually taking place? The physicist tells us that rays of light, more correctly called undulations of the ether, are passing through the glass and reaching our eyes. These undulations have different wave-lengths, whereby they are said to be red, blue, yellow, and so forth. The result is an image of the saint. But what have rays of light to do with saints? Nothing whatever, until our mind intervenes and interprets. The physiologist will now explain how the light, entering the eye, really goes no further than the retina, but there sets up a disturbance which is communicated to the brain. But what has this disturbance to do with saints? The psychologist will now show that the result of the changes transmitted along the optic nerve is a sensation, or bundle of sensations, which we call vision, — the vision of a picture of a saint. So much for the science of the phenomenon ; but have we yet a philosophy of it? Can it be said that all this really explains our conscious perception of the saint's figure, and our receipt thereby of a message from the man, long since dead, who first imagined it? Psy-

*FRAGMENTS IN PHILOSOPHY AND SCIENCE. By James Mark Baldwin. New York: Charles Scribner's Sons.

chology, as a science, deals objectively with the phenomena of the mind, and does not itself construct a philosophy,—though, like every other science, it affords materials on which philosophy must be based.

To return to the volume before us; it consists in large measure of contributions to, or discussions of, the science of psychology. The term "science" in the title is to be interpreted "psychology." The close relationship between physiology and psychology is clearly indicated, and has even given rise to the term "Physiological Psychology." Experiment is taking the place of speculation, and thus bottom is found in what formerly seemed to many a fathomless quicksand. Interesting accounts are given of the manner of the experiments, and some of the results. In general, one admires the scientific attitude of the experimenters, and wonders at their ingenuity. Here and there, some further explanation seems desirable. On page 185 Professor Baldwin says: "My child H. cried out when I pinched a bottle-cork in her fifth month, and wept bitterly, in her twenty-second week, at the sight of a picture of a man with bowed head and feet in stocks." We must be forgiven for suggesting that the child's emotion was the result of a conscious or unconscious expression on the face of the experimenter, and could have been produced just as well without the cork or the picture. So again, in chapter XIII. are detailed experiments with large classes of students in judging between squares of different sizes, or, rather, in remembering the sizes of particular squares. It does not appear that any account is taken of the distance of the observer from the object, nor of the tendency to make random guesses when the squares shown were really of the same size. In the latter case, it will be observed, there are three possible alternatives, only one of which is correct, and there is a probability of one of the others being chosen. Some indication of this cause of error is given on page 249.

It seems a little late in the day to republish an essay on "Contemporary Philosophy in France" written in 1887, and an account of the condition of psychology at the time of the Chicago Exposition of 1893. The average reader of the book is not likely to be able to mentally compare the conditions portrayed with those now extant; and so will lose their historical interest, while unsatisfied by such belated accounts of the subjects discussed.

T. D. A. COCKERELL.

BRIEFS ON NEW BOOKS.

*Some American
master-painters.*

Those who have gone well into the matter that makes the subject of Mr. Charles H. Caffin's book entitled "American Masters of Painting" (Double-day) will find a striking similarity between the conclusions that he has reached and their own; while those who have no special knowledge of this kind of art, and view it from without, will find Mr. Caffin's attitude of mind about it a very reasonable one. It is rather to these last—the many—than to the specially informed few, that the author addresses himself; and it is the unique distinction of his book that it presents a closely analytical and even technical study of its subject, in terms that are quite intelligible to people who know nothing about this kind of artistic procedure. Opinion about art must be more than expert to be convincing. The one who offers it must show that he has thought outside of the particular field of the art he is writing about. This it is clear the author has done, and his conclusions are those more secure ones which come from this kind of thinking. But it is evident also that he understands the usages as well as the function of painting; and while his premises are the larger ones of the mind, the critical structure of his work will also be acceptable to specialized culture, and be found in harmony with the laws that govern picture-making. Moreover, the book makes delightful reading, and is as pleasant to the taste as it is convincing to the understanding. The selection of the thirteen "masters" is no more arbitrary than is inevitable in the best of such distinctions when applied to contemporary art. The painters whose genius and work are the subjects of the thirteen brief essays—averaging thirty-five hundred words each—that make up the volume of two hundred pages, are at least quite worthy of the close study that Mr. Caffin has made of them, and in the strictly relative sense implied by the title may be fitly named "masters." They are in their order—an order which seems on the whole to give proper precedence—George Inness, John La Farge, James A. McNeill Whistler, John Singer Sargent, Winslow Homer, Edwin A. Abbey, George Fuller, Homer D. Martin, George De Forest Brush, Alexander H. Wyant, Dwight W. Tryon, Horatio Walker, and Gilbert Stuart. Without any disguise of technical verbiage, but in words that uncover his meaning to those unversed in art's special nomenclature, the writer makes a searching analysis of the art of these men. Avoiding the generalities that are the refuge of vague thought, and that, while applicable, fail to distinguish the individual genius, he gives to each of the thirteen who are the subjects of his "appreciations" his own proper place, marking his particular gift in such a way that it cannot be confused with any other. Those who look upon a painting as a piece of handicraft, a more or less deft application of pigment to a flat

surface, rather than as an index to an intelligence, will probably find the work too subjective in its analysis; while those who read a picture less in its own terms than in those of the mind that is in it will find the volume illuminating. From this point of view, it seems as interpretative of what is best in American painting as a work of such limited scope can be.

Three
men of
wrath.

Mr. Francis Watt is evidently not of Froude's opinion as to the unwisdom of whitewashing the villains of tradition. In "The Terrors of the Law" (Lane) he seeks to show the human and more amiable side of Bloody Jeffreys, the Bluidy Advocate Mackenzie, and Lord Braxfield, the original of Stevenson's Weir of Hermiston. The point of view is announced as not legal, but "human or literary." Law, however, has ever been accounted a jealous mistress, and broad interests or wide culture would seem to retard rather than promote the advancement of the ambitious jurist. Hence the dearth of material for popular sketches of these famous, or rather infamous, judges. Jeffreys—who has already been whitewashed with no lack of zeal and some degree of success by Mr. H. B. Irving—makes a better showing than Mackenzie; but the tang of Braxfield's rough Scotch humor renders him the most piquantly interesting of the three. The author tries to view each of his characters from the standpoint of a contemporary, and so to temper the judgment of a more refined and enlightened age. His defense of Jeffreys furnishes little that is new to a reader of Irving's book; but it should be here added that Mr. Watt, and not Mr. Irving, is the pioneer in this field, the former having first published his article in "The New Review" two years before the latter's work appeared. The sketch of Braxfield is, the author believes, the fullest account of the man yet published. It also first saw the light in "The New Review." The paper on Mackenzie appeared originally in "The Anglo-Saxon Review." These matters of fact are set forth in the preface. Kneller's portraits of Jeffreys and Mackenzie, and Raeburn's likeness of Braxfield, are reproduced, but necessarily on too small a scale for the best effect. The delicacy and beauty of Jeffreys's features, as limned by Kneller, will never cease to surprise. Possibly this artist was too much of "an utterer of smooth things in paint."

Methods of
studying religion.

The last quarter-century has given the study of religion as a science a recognized place in the curricula of several great universities. "The Study of Religion" (Scribner), by Professor Morris Jastrow, Jr., is a laudable attempt to unfold a method of procedure. In order to take up his subject in the right way, he first gives a brief history of the study itself. This presents and emphasizes the historical methods as of first importance. We have next the classification of religions, the definitions and the character

of it, and a discussion of its origin. In the somewhat elaborate treatment of this last theme, the author decides that the historical study of religions cannot prove that there was a primitive revelation. He also shows that neither the "animistic" theory of Prof. E. B. Tylor, nor the "ghost" theory of Mr. Herbert Spencer, provides ample explanation of the origin of religion. The mere personification of nature, too, seems to him to lack a certain spiritual element which appears to be essential to the rise of a genuine religious feeling in man. Briefly, his position is that "the origin of religion, so far as historical study can solve the problem, is to be sought in the bringing into play of man's power to obtain a perception of the Infinite through the impression which the multitudinous phenomena of the universe as a whole make upon him" (p. 196). This last statement involves man's power of studying and explaining the phenomena about him, and hence of several departments of modern thought. Consequently the second division of the volume deals with religion in its relation to ethics, to philosophy, to mythology, to psychology, to history, and to culture in general,—and to these in the newest phases of their development. The last division of the book takes up practical aspects of the question. The general attitude of the student must be sympathetic; he must enter into the life of the peoples who profess belief in such and such religion, if he is to be most proficient in explaining its phenomena. He must also be able to study the sources, whether in literature or in the life of any people, as only thereby will he be able to speak authoritatively and to estimate values properly. The work is provided with an excellent bibliography of the various phases of the theme, and an ample index.

The completion of
a great work in
political economy.

Since the first volume of his "Principles of Political Economy" (Macmillan) came out eight years ago, Prof. J. Shield Nicholson has not been idle, as his third and final volume, recently given to the public, witnesses. The first volume dealt with Production and Distribution; the second with Exchange. This last volume treats of Economic Progress and the Economic Functions of Government. Economic students are to be congratulated on the completion of this scholarly and practical work. The volume under discussion follows the usual method of Professor Nicholson, whose treatment is that of a progressive conservative, and who blends admirably the methods of his masters, Smith and Mill. The analysis of Progress, in its relation to Population, Money, Prices, Rent, Profits, and Wages, is very good; although Production, Distribution, and Exchange fill the field too completely, to the exclusion of Consumption. This latter gets due recognition, however, under the discussion of the Functions of Government, especially in the masterly balancing of forces between Individualism and Governmental Interference. The author's conservatism is more

suspicious of the latter than of the former; and the same attitude of mind appears in the chapter on Free Trade and Protection. The presentation of Taxation, Public Expenditure and Public Credit is helpfully up to date. One of the most interesting chapters is that on Colonies and Dependencies, where the doctrine of Imperial Federation is presented in the light of the Boer war, and we are told as a final word that "instead of seeking to tighten ties, the ideal should be to enlarge the sympathies." This book must be the standard work in English for some years to come.

*A reprint
of Fielding's
last work.*

Few pieces of autobiographical writing in English literature have quite the charm and pathetic interest that attaches to Fielding's posthumous "Journal of a Voyage to Lisbon." Written in the last year of the novelist's life, during a period of the most intense physical suffering, this record of a vain pilgrimage in search of health yet exhibits Fielding perhaps at his best as far as writing goes, and is animated by a spirit of humor and courage as unflinching as that which moves in the pages of "Tom Jones" or "Joseph Andrews." "One of the most unfeigned and touching little tracts in our own or any other literature," Mr. Austin Dobson has rightly characterized the Journal. To have this work in the beautiful setting just given it by Messrs. Houghton, Mifflin & Co. at the Riverside Press is a piece of good fortune for which book-lovers should be duly grateful. The volume is an octavo of something over two hundred pages, printed upon Dickinson handmade paper from a new font of type of uncommon attractiveness. The typographical treatment of the text is severely simple, and with the exception of a photogravure reproduction of Hogarth's portrait (the only authentic likeness of Fielding in existence) there is a total absence of extraneous embellishment or decoration in the book. Its distinction rests entirely upon a basis of sound taste and correct workmanship, — a combination which must always achieve the best results. This tasteful reprint of Fielding's last work is issued in a limited edition of three hundred copies, all of which, we understand, were taken up in advance of publication.

*Geography of
the British Isles.*

The present tendency of scientific investigation is not so much in the direction of specializing as in treating the various departments of science synthetically. This is admirably illustrated by H. J. Mackinder's "Britain and the British Seas" (Appleton), the initial volume of a series under Mr. Mackinder's editorship and intended to present descriptive essays of twelve great natural regions of the earth. Mr. Mackinder is a geographer, and "Reader in Geography in the University of Oxford." But with him, geography is far more than what the school-boys of half a century were taught, — "a description of the earth's surface." Mr. Mackinder's pur-

suit of his favorite science has led him far beneath the surface of the earth and over a wide expanse of the North Atlantic Ocean. He finds it to include astronomical or mathematical geography, and a knowledge of the processes by which the world came into being; and he recognizes its relation to geology, and that it is divisible into the several departments of racial, historical, strategical and economic geography. The British Isles comprise the smallest of the twelve natural divisions selected for this scientific treatment, but their physical features are so thoroughly known that they furnish an admirable subject for a leader in this proposed series of geographical syntheses. The volume sets a standard which the authors of the subsequent volumes will find it difficult to maintain; but if the other volumes are anything like this in breadth of treatment, the value of the series as contributions to our knowledge of the world will be beyond estimation. Maps in color and in black-and-white, and notes and indexes, are so generously supplied that they more than illustrate the subject — they illuminate it.

*Life and doctrines
of Immanuel Kant.*

In translating Professor Friedrich Paulsen's "Life and Doctrines of Immanuel Kant" (Scribner), Messrs. Creighton and Lefevre, of Cornell University, have done an invaluable service to English students of the great German metaphysician. The book aims to set forth the central doctrines of the Kantian system, laying especial stress upon the often neglected constructive side of the philosophy, upon its positive and idealistic elements and its lofty moral concepts. The short but significant introduction deals with Kant's position, first in the history of philosophical thought, and next in the thought of his own time. A brief account of his life and mental development follows; and finally an exposition of his system, which occupies three-fourths of the book. Intended especially for the student who is attempting a systematic mastery of the Critiques, this section is still not beyond the depth of the general reader, while its abundant divisions and headings make it particularly useful for consultation upon some one doctrine or some small division of Kant's work. The author's appreciation of Kant's great contribution to modern thought does not blind him to idiosyncrasies of form or inconsistencies of content. So his book is of value both as an exposition of Kant's work and as an authoritative opinion of it based upon the results of recent Kantian studies in Germany.

*An American
life of Napoleon.*

Mr. Thomas E. Watson's life of Napoleon (Macmillan), which succeeds his "Story of France" and is uniform with it in style and size of volume, will be no disappointment to the admirers of the earlier effort. The author has emphatically disclaimed recourse to new material, or the attempt to put new facts before the public. His life of Napoleon is based wholly on many well-known, easily accessible,

but sometimes notoriously unauthoritative sources. Mr. Watson's powers of discrimination have not been expended in eliminating the false and untrustworthy, but rather in culling out the dull and occasionally the damning facts of his hero's career. For Napoleon is the hero, and the attitude of the author is that of the champion and defender against the taken-for-granted malignancy of his reader. Mr. Watson, however, is never more wholly himself, never more successful, than when in arms for a favorite theory or character; so we have him at his best. The story of the life of Napoleon is exceedingly well told in the always attractive style of the author, whose forcible personality is constantly in evidence. There is endless interesting gossip, bright characterization, eloquent denunciation or vindication, as the case demands. For the general reader we have, then, an uncommonly attractive life of Napoleon, even if the author has failed to give us history for the historian.

Methods for the study of the nervous system.

No branch of anatomical investigation has made more rapid advances in recent years than the study of the nervous system. This rapid growth in the science of neurology has been almost wholly conditioned by the discovery of new methods of research which have opened new fields for exploration and corrected the misconceptions of the past. The nervous system is one of the most complicated in the vertebrate body, and a knowledge of its architecture is of great importance not only to physicians but also to anatomists, zoölogists, physiologists, and psychologists. All of these classes will welcome Mr. Hardesty's little manual of methods, "Neurological Technique" (Chicago University Press). This is the outgrowth of experience in the neurological laboratory of the University of Chicago, and is designed to meet the needs of all who would attempt the study of the gross or finer structure of the nervous system by modern methods. To obviate the confusion which has arisen in anatomical literature from the use of various names for the same structure, the author has adopted the nomenclature recommended by the Basel Commission of Anatomists, and gives a full list of the terms applicable to the nervous system and sense organs.

The life and art-work of Mr. Whistler.

In the volume entitled "James McNeill Whistler, the Man and his Work" (Mansfield), Mr. W. G. Bowdoin presents a brief and well-written sketch of the principal facts of the painter's life, a collection of characteristic anecdotes, and a list of Whistler prints in the Avery Collection at the Lenox Library. But it is refined harmony of page, binding, and illustration of the book that first catches the eye, and makes the most lasting impression. Mounted on heavy dark-brown paper and bound in at the end of the book are half-tone reproductions of some of Mr. Whistler's most interesting pictures; and similarly mounted as a frontispiece is a repro-

duction of the well-known portrait of Whistler by Mendelssohn. The numerous Whistler controversies are here barely alluded to. With the pen as well as with the brush, Mr. Whistler has been one of the great forces in contemporary art, and this book is welcome for its presentation of his peculiar and abiding influence.

BRIEFER MENTION.

The English-Spanish section of the revised Velásquez Dictionary has just been published by the Messrs. Appleton, following the other section after an interval of about a year. The editors are Messrs. Edward Gray and Juan L. Iribas. We open it at random, and come upon such definitions as "copper, *va. en el juego de forraón*, etc." and "dude, *s. petimetre*," from which examples the thoroughness of the work may be judged. This is undoubtedly the best dictionary of Spanish and English now in existence.

"The International Year Book" for 1901, the fourth annual issue of this useful work of reference, has just been published by Messrs. Dodd, Mead & Co. It is edited, as before, by Mr. Frank Moore Colby, with the collaboration of Professor H. T. Peck and Mr. E. L. Engle. The plan remains substantially unchanged, although certain classes of statistical matter relating to the States have been made into special articles, instead of being scattered in forty-five places. A great deal of census material, as well as of legislative enactment, has been made use of in this volume. There are a dozen maps, and thirty or forty other plates. The index, which is cumulative, becomes more and more valuable with every year.

"The 'Warwick Library' is a series that has for some time numbered six volumes, and to these a seventh has just been added, the work of Professor C. H. Herford, the editor of the series. Each volume of this library, it will be remembered, deals with one literary form in English literature, which is illustrated by a number of examples, prefaced by an elaborate introductory essay. "English Tales in Verse" is the subject of the new volume, which is imported by the Messrs. Scribner. The authors represented are Chaucer, Shakespeare, Dryden, Crabbe, Wordsworth, Keats, and Morris, there being sixteen tales in all, five of them Chaucerian. As might be expected by those who are familiar with the editor's writing, the introductory essay is a fine example of readable and discriminating literary criticism.

The second volume of "Main Currents in Nineteenth Century Literature" (Macmillan), by Dr. Georg Brandes, has just appeared in the English version. This volume has for its special subject "The Romantic School in Germany," and was first published in 1873. Being based upon fundamental principles of criticism, instead of reflecting temporary fashions, it is practically as valuable to-day as it was thirty years ago. The movement described is that in which Tieck and the Schlegels, "Jean Paul" and "Novalis," Schleiermacher and Schelling, are the representative figures. The treatment of "Novalis," in particular, is one of the most penetrating pieces of criticism ever penned. The subject of the volume next to follow is "The Reaction in France."

NOTES.

"The Sonnets of Shakespeare" is the newest volume in "The Lover's Library," published by Mr. John Lane.

"L'Idole," by M. Henri Michaud, is a one-act comedy for girls' schools, published by Mr. W. R. Jenkins.

"The Story of China," by Mr. R. Van Bergen, is a reading-book for young people, published by the American Book Co.

"The Book of Vegetables," by Mr. George Wythes, is the latest addition to the "Handbooks of Practical Gardening," published by Mr. John Lane.

A new volume of essays by Bishop Spalding will be issued at once by Messrs. A. C. McClurg & Co., under the title "Religion, Agnosticism, and Education."

Professor William E. Waters has edited for college use the "Cena Trimalchionis" of Petronius, and the text, provided with the customary apparatus, is published by Messrs. B. H. Sanborn & Co.

"In the Days of Giants," by Miss Abbie Farwell Brown, is an illustrated book of Norse tales told in simple language for the delight of children. It is published by Messrs. Houghton, Mifflin & Co.

The "Summer Classes for the Study of English," arranged and directed by Mrs. H. A. Davidson, will this year be located at Delaware Academy, Delhi, New York. The term begins July 15 and closes August 20.

Messrs. Houghton, Mifflin & Co. are the publishers of "Our Country's Story," by Miss Eva March Tappan. The book is an elementary history of the United States, told for young students, and plentifully furnished with pictures.

"The Story of Animal Life," by Mr. B. Lindsay, is published by the Messrs. Appleton in their "Library of Useful Stories." It is a popular statement of systematic zoölogy, prepared for general reading rather than for school use.

The "Dramatic and Early Poems" of Matthew Arnold, edited by Mr. H. Buxton Forman, and Carlyle's "Past and Present," edited by Mr. Oliphant Smeaton, are two welcome volumes in the Dent-Macmillan series of "Temple Classics."

The "Elements of Physics" just published by Messrs. D. C. Heath & Co. is the work of Messrs. Amos T. Fisher and Melvin J. Patterson. It is a very elementary book, suited for grammar schools rather than for those of higher grade.

Mr. Buel P. Colton's "Elementary Physiology and Hygiene," published by Messrs. D. C. Heath & Co., is a text-book for young students, vitiated, as most such books are, by a distorted and unscientific treatment of the effects of alcohol and tobacco.

Messrs. Fords, Howard, & Hulbert have just issued a new edition of Mr. Albion W. Tourgee's popular novel "A Fool's Errand," which had a great vogue twenty years ago, and remains one of the most entertaining stories of the Reconstruction period.

Mr. William S. Lord, Evanston, publishes an attractive volume of "Love-Story Masterpieces," chosen by Mr. Ralph A. Lyon. The stories are four in number, Stevenson's "The Sire de Malétoit's door being the only one of the four to have an independent existence. The other three are extracts from books, "The Autocrat and the Schoolmistress," by Dr. Holmes, "A Dream-Life' Love-Story," by Mr. Donald G. Mitchell, and Mr. Meredith's immortal "Idyl of First

Love" from "Richard Feverel." Brown ink and brown board covers give a touch of individuality to this pretty book.

"A Spanish Grammar with Exercises," by Professor M. Montrose Ramsey, although a thick book, is essentially elementary and designed to meet the needs of beginners. It is a revision, at once simplified and expanded, of the author's earlier "Text-Book of Modern Spanish."

"The Government: What It Is, What It Does," by Mr. Salter Storrs Clark, is an elementary school text-book published by the American Book Co. It is a book that covers a good deal of ground in a simple way, and has several features not common in texts of this sort.

"Essentials of Chemistry for Secondary Schools," by Messrs. John C. Hessler and Albert L. Smith, is a text-book just published by Messrs. B. H. Sanborn & Co. The book combines description with laboratory guidance in a very practical way. With the exception of a brief chapter on the compounds of carbon, the subject of the book is inorganic chemistry.

LIST OF NEW BOOKS.

[The following list, containing 75 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

The Life and Letters of Lady Sarah Lennox, 1745-1826. Edited by the Countess of Ilchester and Lord Stavordale. New edition in 1 volume; illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 634. Charles Scribner's Sons. \$4. net.

The Mystery of William Shakespeare: A Summary of Evidence. By His Honour Judge Webb. Large 8vo, gilt top, uncut, pp. 302. Longmans, Green, & Co. \$4.

The True Napoleon: A Cyclopaedia of Events in his Life. By Charles Josselyn. Illus. in color, photogravure, etc., 8vo, gilt top, uncut, pp. 437. R. H. Russell. \$3.50 net.

Reminiscences of a Dramatic Critic. With an Essay on the Art of Henry Irving. By Henry Austin Clapp. With photogravure portraits, 8vo, gilt top, uncut, pp. 241. Houghton, Mifflin & Co. \$1.75 net.

Peter Vischer. By Cecil Headlam, B.A. Illus., 12mo, gilt top, uncut, pp. 144. "Great Craftsmen." Macmillan Co. \$2.

The Life of John William Walshe, F.S.A. Edited, with an Introduction, by Montgomery Carmichael. With photogravure frontispiece, 12mo, gilt top, uncut, pp. 266. E. P. Dutton & Co. \$2. net.

Reminiscences of Gov. R. J. Walker. With the True Story of the Rescue of Kansas from Slavery. By Geo. W. Brown, M.D. With portraits, 16mo, pp. 204. Rockford, Illinois: Published by the Author. \$1.

Naval Heroes of Holland. By J. A. Mets. Illus., 12mo, pp. 248. Abbey Press. \$1.50.

HISTORY.

The Growth and Decline of the French Monarchy. By James Mackinnon, Ph.D. Large 8vo, uncut, pp. 840. Longmans, Green, & Co. \$7.50 net.

Lee at Appomattox, and Other Papers. By Charles Francis Adams. 12mo, gilt top, pp. 387. Houghton, Mifflin & Co. \$1.50 net.

Social England: A Record of the Progress of the People. Edited by H. D. Traill, D.C.L., and J. S. Mann, M.A. "King Edward" edition; Volume II., illus. in color, etc., 4to, gilt top, pp. 800. G. P. Putnam's Sons. \$4.50 net.

The Early History of Venice, from the Foundation to the Conquest of Constantinople, A. D. 1204. By F. C. Hodgson, M.A. With map and plan, 12mo, gilt top, uncut, pp. 473. E. P. Dutton & Co. \$3. net.

The Story of Cairo. By Stanley Lane-Poole, Litt.D. Illus., 16mo, gilt top, uncut, pp. 340. "Mediæval Towns." Macmillan Co. \$2.

The Boer Fight for Freedom. By Michael Davitt. Illus., 8vo, pp. 603. Funk & Wagnalls Co. \$2. net.
 The Story of Westminster Abbey: Being Some Account of that Ancient Foundation, Its Builders and Those Who Sleep Therein. By Violet Brooke-Hunt. Illus., 12mo, gilt top, pp. 356. E. P. Dutton & Co. \$2.
 New York in the Revolution as Colony and State. Supplement. Compiled by Erasmus C. Knight; edited by Frederic G. Mather. 4to, gilt top, uncut, pp. 336. Albany: Oliver A. Quayle.

GENERAL LITERATURE.

Facts and Comments. By Herbert Spencer. 12mo, pp. 292. D. Appleton & Co. \$1.20 net.
 An Onlooker's Note-Book. By the author of "Collections and Recollections." 8vo, gilt top, uncut, pp. 310. Harper & Brothers. \$2.25 net.
 A Foreign View of England in the Reigns of George I. and George II.: The Letters of Monsieur César de Saussure to his Family. Trans. and edited by Madame Van Mnyden. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 344. E. P. Dutton & Co. \$3. net.
 The Path to Rome. By H. Belloc. Illus., 8vo, gilt top, pp. 448. Longmans, Green, & Co. \$2. net.
 Home Thoughts. By "C." (Mrs. James Farley Cox). Second Series; 12mo, gilt top, uncut, pp. 340. A. S. Barnes & Co. \$1.20 net.
 'Tween You an' I: Some Little Problems of Life. By Max O'Rell. 12mo, gilt top, pp. 480. Lothrop Publishing Co. \$1.20 net.

NEW EDITIONS OF STANDARD LITERATURE.

The Poems of Schiller. Trans. into English by E. P. Arnold-Forster. 12mo, gilt top, uncut, pp. 361. Henry Holt & Co. \$1.60 net.
 The Prometheus Bound of Æschylus. Rendered into English Verse by Edwyn Robert Bevan. 4to, uncut, pp. 90. London: David Nutt.
 The Temple Bible. New volumes: Numbers, edited by G. Buchanan Gray, M.A.; Earlier Pauline Epistles, Corinthians, Galatians, and Thessalonians, edited by Vernon Bartlett, M.A. Each with photogravure frontispiece, 24mo, gilt top. J. B. Lippincott Co. Per vol., leather, 60 cts. net.
 Past and Present. By Thomas Carlyle. With photogravure frontispiece, 24mo, gilt top, uncut, pp. 400. "Temple Classics." Macmillan Co. 50 cts.
 A Fool's Errand. By One of the Fools. New edition; illus., 12mo, gilt top, uncut, pp. 521. Fords, Howard, & Hulbert. \$1.50.
 Love-Story Masterpieces. Chosen by Ralph A. Lyon. 12mo, uncut, pp. 174. Evanston: William S. Lord. \$1. net.

BOOKS OF VERSE.

The Hermitage, and Random Verses. By Dayton Ervin. 18mo, pp. 56. Grafton Press.
 Armageddon. By Valentine Brown. 16mo, pp. 151. Portland: Published by the Author.

FICTION.

Bylow Hill. By George W. Cable. Illus. in color, 12mo, gilt top, uncut, pp. 215. Charles Scribner's Sons. \$1.25.
 My Captive. By J. A. Altscheler. 12mo, pp. 281. D. Appleton & Co. \$1.25.
 The Desert and the Sown. By Mary Hallock Foote. 12mo, pp. 313. Houghton, Mifflin & Co. \$1.50.
 A Pasteboard Crown: A Story of the New York Stage. By Clara Morris. With frontispiece in color, 12mo, pp. 370. Charles Scribner's Sons. \$1.50.
 In the Eagle's Talon: A Romance of the Louisiana Purchase. By Sheppard Stevens. Illus., 12mo, pp. 475. Little, Brown, & Co. \$1.50.
 The Hinderers: A Story of the Present Time. By Edna Lyall. 12mo, pp. 179. Longmans, Green, & Co. \$1.
 The Late Returning. By Margery Williams. 16mo, gilt top, uncut, pp. 205. Macmillan Co. \$1.25.
 Brinton Elliot. From Yale to Yorktown. By James Eugene Farmer, M.A. 12mo, gilt top, uncut, pp. 395. Macmillan Co. \$1.50.
 Not on the Chart: A Romance of the Pacific. By Charles L. Marsh. With frontispiece, 12mo, pp. 336. F. A. Stokes Co. \$1.50.
 A Girl of Virginia. By Lucy M. Thurston. Illus., 12mo, pp. 306. Little, Brown, & Co. \$1.50.

The Spenders: A Tale of the Third Generation. By Harry Leon Wilson. Illus., 12mo, gilt top, pp. 512. Lothrop Publishing Co. \$1.50.

The Courage of Conviction. By T. R. Sullivan. 12mo, gilt top, uncut, pp. 257. Charles Scribner's Sons. \$1.50.
 Hearts Courageous. By Hallie Erminie Rives. Illus., 12mo, pp. 407. Bowen-Merrill Co. \$1.50.
 The Suitors of Yvonne: Being a Portion of the Memoirs of the Sieur Gaston de Luynes. By Rafael Sabatini. 12mo, pp. 348. G. P. Putnam's Sons. \$1.20 net.
 Amor Victor: A Novel of Ephesus and Rome, 95-105 A. D. By Orr Kenyon. Illus., 12mo, pp. 424. F. A. Stokes Co. \$1.50.

My Japanese Wife: A Japanese Idyl. By Clive Holland. New edition; with frontispiece in color, 12mo, gilt top, pp. 217. F. A. Stokes Co. \$1.50.

A Remedy for Love. By Ellen Olney Kirk. 12mo, pp. 227. Houghton, Mifflin & Co. \$1.25.

Unto the End. By "Pansy" (Mrs. G. R. Alden). Illus., 12mo, pp. 365. Lothrop Publishing Co. \$1.50.

Strangers at the Gate: Tales of Russian Jewry. By Samuel Gordon. 12mo, pp. 458. Philadelphia: Jewish Publication Society.

A Blighted Rose. By Joseph F. Wynne. 12mo, gilt top, pp. 425. Detroit: Angelus Publishing Co.

A Welsh Witch. By Allen Raine. 12mo, pp. 405. D. Appleton & Co. Paper, 50 cts.

The Way of the West. By General Charles King. With frontispiece, 16mo, pp. 176. Rand, McNally & Co. 50 cts.

The Iron Hand. By Howard Dean. 12mo, pp. 214. Abbey Press.

Uncle Jed's Country Letters. By Hilda Brenton. Illus., 12mo, uncut, pp. 73. Boston: H. A. Dickerman & Son.

RELIGION.

The Philosophy of the Christian Religion. By Andrew Martin Fairbairn, M.A. Large 8vo, gilt top, uncut, pp. 583. Macmillan Co. \$3.50 net.

The Religious Life and Influence of Queen Victoria. By Walter Walsh. With portrait in color, large 8vo, uncut, pp. 264. E. P. Dutton & Co. \$2.50 net.

Progression to Immortality. By Henry S. Brooks. 12mo, pp. 79. A. Wessels Co. 50 cts. net.

NATURE AND OUT-OF-DOOR BOOKS.

Nature Portraits: Studies with Pen and Camera of Our Wild Birds, Animals, Fish, and Insects. Text by Liberty H. Bailey. Illus. in color, photogravure, etc., folio, pp. 40. Doubleday, Page & Co.

Upland Game Birds. By Edwyn Sandys and T. S. Van Dyke. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 429. "American Sportsman's Library." Macmillan Co. \$2. net.

Among the Waterfowl: Observation, Adventure, Photography. By Herbert K. Job. Illus., 8vo, pp. 224. Doubleday, Page & Co. \$1.35 net.

Judith's Garden. By Mary E. Stone Bassett. Illus. in color, 12mo, gilt top, uncut, pp. 337. Lothrop Publishing Co. \$1.50.

REFERENCE.

A New Pronouncing Dictionary of the Spanish and English Languages. By Mariano Velázquez de la Cadena. New edition; edited, revised, and augmented by Edward Gray, A.B., and Juan L. Iribas, A.B. Second Part, English-Spanish. 4to, pp. 766. D. Appleton & Co.

BOOKS FOR THE YOUNG.

Five Little Peppers Abroad. By Margaret Sidney. Illus., 12mo, pp. 449. Lothrop Publishing Co. \$1.10 net.

Some Merry Adventures of Robin Hood. Written and illus. by Howard Pyle. 12mo, pp. 176. Charles Scribner's Sons. 60 cts. net.

Don Quixote de la Mancha. Edited by Mary E. Burt and Lucy Leffingwell Cable. Illus., 12mo, pp. 214. Charles Scribner's Sons. 60 cts. net.

The Story of China. By R. Van Bergen, M.A. Illus., 12mo, pp. 224. American Book Co. 60 cts.

Little Stories for Little People. By Annie Willis McCullough. Illus., 12mo, pp. 128. American Book Co. 25 cts.

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